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A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

HORACE HOWARD FURNESS

MACBETH

REVISED EDITION

BY

HORACE HOWARD FURNESS, JR.

EIGHTH IMPRESSION

PHILADELPHIA & LONDON
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PREFACE

THE Preface to the preceding volume, *Romeo and Juliet*, set forth so fully the scope and plan of this Edition that it seems needless to re-state them here; and yet, as these volumes are intended to be as far as possible independent and complete each in itself, a concise statement of the rules which have guided the Editor may be not unreasonably demanded.

Although in the main the plan of the former volume has been adhered to in this, yet experience has suggested certain changes which, without at all affecting its general character, seemed to render it more complete.

It is stated in the Preface to *Romeo and Juliet* that the Variorum of 1821 has been taken as a point of departure to the extent of admitting into the present edition only such notes from it as had been adopted by the succeeding editors, together with all the original notes of those editors themselves. This limitation has been in the present volume wholly disregarded. The Variorum of 1821 here has its position chronologically among the rest, and although it has 'a station 'in the file, not i' the worst rank,' yet it is no longer the starting-point whence Shakespearian criticism shall begin, as though all criticism that preceded it went for naught.

Probably no Editors of Shakespeare have left a more enduring impression of their labours than STEEVENS and MALONE, not because of any pre-eminent ability or fitness for their office, but because they were so early in the field that they were able to glean the richest sheaves. To them, therefore, we must still go for many explanations and illustrations of the text. But there were, before them, other Editors and Commentators whose notes they overlooked, or perchance silently incorporated with their own. HEATH is only rarely quoted by the Variorum Editors, although his eminence as a scholar, whose name still stands high at home and abroad, should have secured for him on all occasions a respectful hearing. His *Revisal of Shakespeare's Text* shows sound wisdom and starts many shrewd conjectures, and had it been issued in connection with the Text, would undoubtedly have commanded an honourable position. Again, in Steevens's

day poor THEOBALD still staggered under the weight of Pope's unjust and jealous 'Dunciad,' and was therefore contemned by the Editor of the earlier Variorums; and CAPELL had no friends anywhere among the leading literary men of his day. It was such omissions as these, and others, that led me, although at the cost of additional labour, to enlarge the rule by which I was restricted in the First Volume, and to set aside the Variorum of 1821 as the starting-point of Shakespearian research.

In the present volume will be found, therefore, such notes and comments from all sources as I have deemed worthy of preservation, either for the purpose of elucidating the text, or as illustrations of the history of Shakespearian criticism.

Let it be distinctly understood that the notes are not exact reprints of the original, but have been condensed, care having always been taken to retain as far as possible the very words of the author; in some cases indeed, such as in Theobald's notes, and Capell's, I have retained the spelling even, as lending a certain charm to the quaintness of the expression.

All references to other plays of Shakespeare which have been cited simply to show a repetition of the same word are omitted. Mrs Clarke has done that office for us once and for ever. But where there is a reference to a similarity of thought, a peculiarity of construction or expression, there the case is very different; of these citations there cannot be too many. All references to *Romeo and Juliet* refer to the preceding volume of this edition; in all other cases I have adopted *The Globe Edition*, which every student undoubtedly possesses, as a standard authority in regard to Acts, Scenes, and Lines.*

In the TEXTUAL NOTES I have recorded a thorough and exact collation of the Four Folios, and of the editions enumerated on p. xiii. [545]. In regard to the Folios I have preferred to err on the side of fulness; in regard to the later editions I have exercised my discretion, and have not recorded minute variations in punctuation (as the use of a colon instead of a semicolon or the like), nor in cases where the sense can be in nowise affected. I have not in every instance noted the various spellings of the word *weyward*, *wayward*, *weyard*, &c.; Theobald was the first to adopt *weird;* after noting his emendation once or twice, I have not repeated it as often as the word occurs. I am not so rash as to assert that no *varietas lectionis* has escaped me, but I trust that no error will ever be found in the various readings that I have recorded.

* In *Romeo and Juliet* all references were made to *The Globe Edition*, although I forgot to mention it in the Preface.

The present Editor and all future Editors will always remain deeply indebted to the Cambridge Editors for their accurate collation of the early editions of Shakespeare; they may well be proud of work which is done for all time. Although the present collation is entirely original, and no reading recorded at second-hand, yet it should be always borne in mind that I had the great advantage of a check-list, so to speak, in the foot-notes of the Cambridge Edition. If here and there, at rare intervals, there appear a discrepancy between my collation and that of the Cambridge Editors, let it not hastily be supposed that any inaccuracy exists in either. To all familiar with the venerable Folios there comes with age and wider experience no little caution in pronouncing upon the accuracy or inaccuracy of any alleged reading. Whatever be the explanation, the fact is certain that not only in these volumes, but in others of the same period, more or less variety exists in copies bearing the same date on the title-page. That the copies of the First Folio vary has been generally known ever since the appearance, a dozen years ago, of Booth's most accurate Reprint. Wherefore, all a cautious editor can claim for his collation is that it is that of his own copies, 'always thought' that there exists that mysterious percentage of error for ever inherent in every book which issues from the press.

In an edition like the present it is of great moment to economise space, especially in the textual notes. Of course abbreviations cannot be avoided. I have endeavored to make them as intelligible as possible, and hope that I have made one or two improvements on those adopted in my first volume.

There was so little genuine collation of the Folios by the earlier editors (though they all more or less claimed great diligence in the discharge of that duty) that from Rowe to Johnson, inclusive, the text in this play is comparatively uniform; and as Rowe printed from the Fourth Folio, that text may be also included in the series. Pope printed from Rowe, and Hanmer printed from Pope; I am not quite certain from whom Theobald printed, but I incline to think from Pope's second edition. I am quite sure that Warburton printed from Theobald's second edition, and Dr Johnson printed from Warburton, even retaining in one instance a ridiculous and palpable misprint. I have therefore adopted the simple mathematical sign + to signify Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson, collectively, or any of them not specified as adopting another reading; where any of these editors differed from the rest I have used the opposite mathematical sign — before the name of the deserter: thus, Rowe + (—Johns.) means that all these editors followed Rowe except Dr Johnson, whose reading is the same as the text; if his reading be

different from the text, it is of course given, and no reference is made to him after Rowe +. In any note on the numbering of the scenes, this sign, +, does not include Theobald, in whose edition the scenes are not numbered.

The abbreviation *et cet.* after any reading indicates that it is the reading of *all* editors *other* than those specified.

An asterisk indicates that the reading or conjecture is taken from *The Cambridge Edition.*

These are the only abbreviations which I have used except in the case of proper names, and of the inferior numerals to indicate the four Folios, and 'Coll. (MS),' as an equivalent for Mr Collier's Manuscript Corrector. My abbreviations of proper names will be found in the List of Editions collated. It may be proper to mention here that *Var.* includes Malone's Edition of 1790; and that *Steev.* includes Steevens's earlier editions, unless otherwise recorded, and except in cases of trifling differences.

When a conjecture by an Editor is recorded I place 'conj.' after his name, lest it be supposed that the emendation was incorporated in his text. In all other cases *conj.* is omitted. When any conjectural reading is given in the commentary it is not repeated in the textual notes unless it has been adopted in some text. And in this regard it is to be noted that I have diverged from the custom in *Romeo and Juliet.* There very many conjectures are simply recorded in the textual notes without comment. Here I have always endeavoured, where practicable, to give space to the critic to explain or advocate his emendation, except in the cases of two writers for whose suggestions, I might as well confess, my patience was long since exhausted. After examining the pages of this volume every candid student will, I think, give me the credit at times of long-suffering patience. But I reserve to myself the right to set a limit beyond which my editorial duty of impersonality does not oblige me to pass, and that limit I place before the volumes of Zachary Jackson and Andrew Becket. Here and there Jackson's technical knowledge of a printer's case has enabled him to make a lucky guess, and there I hope I have done him justice. But I can perceive no knowledge, technical or otherwise, that has served Andrew Becket in any stead. If these two wholesale omissions be reckoned against me, I shall take my punishment without flinching.

As far as I know, this is the first edition of any play of Shakespeare's in which there has been any attempt to give literally the notes of Capell. All Editors acknowledge the general purity of his text, yet none quote his voluminous notes upon it. Nor can the faintest blame be attached to them for the omission. For so obscure is Capell's style that it happens not infrequently that his elucidation is far darker than

the passage which he explains. Dr Johnson said that if Capell had come to him he would have endowed his purposes with words; and Warburton pronounced him an 'idiot.' 'His style,' says Lettsom, 'may be fairly described by parodying Johnson's panegyric on Addi-'son. Whoever wishes to attain an English style uncouth without sim-'plicity, obscure without conciseness, and slovenly without ease, must 'give his nights and days to the Notes of Capell.' And as if all this were not enough, these Notes are printed in so odd a fashion, that it is in itself an additional stumbling-block. The page is a large Quarto, divided into parallel columns, and at whatever letter the lines end, there the word is cut off, and a hyphen joins the dismembered syllable. For instance, on looking over only a page or two, I find such divisions as the following: 'pr-oceed,' 'wh-ere,' 'gr-ound,' 'thr-ough,' 'wh-ich,' 'editi-ons,' 'pl-ease,' 'be-auty,' 'apothe-gms,' 'mat-ch,' 'sou-rce.' It is really humiliating, after the drollery has worn off, to find how serious is the annoyance which so trifling a matter can create.

And yet, in spite of all this, Capell's notes are worthy of all respect. He had good sense, and his opinions (when we can make them out) are never to be lightly discarded. The note cited at the beginning of Act II, and on 'The Date of the Play' on p. 381 [353], are instances of his style at its best.

'WALKER,' without further specification, refers to the Third Volume of W. SIDNEY WALKER'S *Criticisms on the Text of Shakespeare.*

Citations from ABBOTT'S *Shakespearian Grammar* refer to the third Edition of that invaluable book, which was issued in its present enlarged form while my former volume was going through the press, but too late to be cited except here and there towards the close. Occasionally I have cited Abbott, not because he was by any means the first to call attention to certain peculiarities of construction, but because he spreads before us such a wealth of illustration.

In 1673 there appeared '*Macbeth: A Tragedy. Acted At the Dukes-'Theatre.*' This has hitherto been cited as D'AVENANT'S *Version*, even by the very accurate Cambridge Editors, and in sooth it may be that it is, but it is very different from the D'Avenant's Version published in the following year, to which almost uniformly all references apply, and not to this edition of 1673. The only points of identity between the two are to be found in the Witch-scenes, and there they are not uniformly alike, nor are the Songs introduced in the same scenes at the same places; and of the Song '*Black Spirits and white*,' &c., only the first two words are given. In other respects the edition of 1673 is a reprint of the First Folio, as, for instance, to give one proof out of very many that might be adduced, the phrase 'the times has

'been' (III, iv, 98) is retained by D'Avenant from the First Folio, while in the later Folios it is changed to modern usage. It is a source of regret that I did not record a more thorough collation of this edition in the First Act, but it was some time before I discovered the difference between it and the version of 1674, reprinted in the Appendix. As a general rule, however, unless otherwise stated, the readings of F_1 include the edition of D'Avenant of 1673. I am also sorry that I did not distinguish between the two versions by citing the earlier under some other title, as, for instance, Betterton's: it is a mere suspicion of mine that the success which attended the representation of this earlier version induced the Poet Laureate in the following year to 'amend' it still more, and prefix an 'Argument' which, by the way, he took word for word from HEYLIN'S *Cosmography*.

The first divergence from the First Folio in Betterton's version (if I may be permitted so to term it for the nonce, to avoid repetition and confusion) occurs at the end of the Second Scene in the Second Act, where the Witches enter and 'sing' the song found in D'Avenant's Version (see p. 324 [519]), beginning '*Speak, Sister, is the Deed done?*' &c., down to '*What then, when Monarch's perish, should we do?*'

At the end of the next scene occurs the second divergence, consisting of the Witches' Song (see p. 325 [519]), beginning '*Let's have a* '*Dance upon the Heath,*' &c., down to '*We Dance to the Ecchoes of our* '*Feet,*' as it is in D'Avenant's version, except that '*the chirping Cricket*' is changed into the '*chirping Critick.*'

The third and last addition, which is not wholly unauthorized, since it is indicated in the Folios, is to be found at III, v, 33. Here the extract from Middleton (see pp. 337 [376] and 401 [525]) is given: '*Come away* '*Heccat, Heccat, Oh, come away,*' &c., down to '*Nor Cannons Throats* '*our height can reach.*' As I have before said, with these three exceptions, Betterton's version is a more or less accurate reprint of the First Folio; some of the most noteworthy discrepancies, however, that occur in the First Act are as follows, and I might as well give them here, since they are not recorded in the Textual Notes: In I, vi, 35, 'in 'compt' (*to count*—Betterton); I, vii, 11, 'Commends th' Ingredience' (*Commands th' Ingredience*—Betterton); I, vii, 17, 'First, as I am' (*First, I am*—Betterton); I, vii, 26, 'Heauen's Cherubin' (*Heavens Cherubim*—Betterton); I, vii, 60, 'Be so much more the man' (*Be much more the Man*—Betterton); I, vii, 81, 'What not put vpon' (*What not upon*—Betterton); I, vii, 88, 'their very Daggers' (*their Daggers*—Betterton).* Noticeable also is the phrase '*everlasting bone-* '*fire*' in the Porter's speech, which may contain an allusion which would point more to D'Avenant as its author than any other. I think that I

* These are now incorporated in Textual Notes in present revised edition.—ED. ii.

have recorded all other *varias lectiones* of any moment. Let it be borne in mind that 'D'Av.' in the Textual Notes refers to this Edition of 1673.

In the year 1799 there was published at York an Edition of *Macbeth*, with '*Notes and Emendations*, by HARRY ROWE, Trumpet-Major to the 'High Sheriffs of Yorkshire; and Master of a Puppet-show. The 'Second Edition.' In the Preface the Editor says, 'Critics may call '*me* an impudent fellow, if they please; and my *associates* a parcel 'of blockheads; but I would have those learned gentlemen to know, 'that what we want in genius, we make up in solidity. In plain 'English, I am Master of a Puppet-show; and as from the nature of 'my employment, I am obliged to have a few stock-plays ready for 'representation, whenever I am accidentally visited by a select party 'of Ladies and Gentlemen, I have added the Tragedy of *Macbeth* to 'my Green-room collection. The alterations that I have made in 'this play are warranted from a careful perusal of a very old manu-'script in the possession of my prompter, one of whose ancestors, by 'the mother's side, was rush-spreader and candle-snuffer at the Globe 'play-house, as appears from the following memorandum on a blank 'page of the manuscript. *This day March the fourth* 1598 *received* '[paid*] *the sum of seven shillings and four pence for six bundles of* '*rushes and two pair of brass snuffers.* Having brought myself for-'ward as a Dramatic Critic, let me beseech the authors of the *Pursuits* '*of Literature* to bestow upon me, and my wooden Company, an 'immortal flagellation.' Although HARRY ROWE was a veritable person, yet a glance at the notes scattered through his volume is sufficient to show that they were not written by a man whose life had been spent 'ushering Judges into the Castle of York' and pulling the wires of a Puppet-show. It is easy to see that these notes are the work of one who revelled in the immunity which a mask afforded of levelling his satire at the critics of the day, and also of proposing emendations of the text which, as coming from a showman, would at least be read, while if they were issued under his own unfamiliar signature they might be passed by unheeded. So keen is the satire that, as the Cambridge Editors say, it is 'not always quite certain whether the Editor is in 'jest or earnest.' In *Notes and Queries*† it is stated that Mr F. G. Waldron, the dramatic Editor, has prefixed to a copy of *Macbeth* the following manuscript note: 'Alexander Hunter, M. D., now residing

* My copy of this Edition of *Macbeth* is a presentation copy, 'E dono Editoris,' and contains many corrections, and some additional MS notes, signed, like the printed notes, '*H. R.*' In the present passage 'received' is crossed out with a pen, and *paid* written above it.—ED.

† Third Series, vol. xi, 25 May, 1867.

'at York, was the real Editor of Harry Rowe's *Macbeth;* but not 'choosing to acknowledge it publicly, he gave it to Harry Rowe to 'publish it for his own emolument. Mr Melvin, an actor of celebrity 'who performed at Covent Garden Theatre, in the season of 1806–7, 'and previously at the York Theatre, was acquainted with Dr Hunter, 'and was informed by him of the above.' The emendations from this source are accordingly in the Cambridge Edition credited to 'A. 'Hunter'; as, however, there are already two commentators of that name, and only one of Rowe, I have preferred to retain the pseudonym. As Harry Rowe printed from Steevens, I have not recorded his readings except in cases of divergence.*

A Variorum Edition of *Macbeth* was published in 1807 anonymously; it followed the text of Reed's Edition of 1803, and contains, besides original notes signed '*L*,' some 'Preliminary observa- 'tions,' of which perhaps the most valuable is an account of the various actors and actresses who had up to that time assumed the chief parts in this tragedy, and a notice of MATTHEW LOCK, the composer of the music introduced in D'Avenant's Version. This Edition I have cited in the Commentary under the heading ANONYMOUS.

Under the name of ELWIN I have cited the notes contained in an Edition of *Macbeth*, called *Shakespeare Restored*, privately printed at Norwich, England, in 1853. Mr PHILLIPPS (HALLIWELL), in his folio Edition, says that this *Macbeth* 'is now known to have been written 'by HASTINGS ELWIN, ESQ., of Horstead House near Norwich,' and furthermore pronounces him 'the most able of any of its critics.' As the metrical division of the lines of the First Folio is 'restored' in this Edition, I have not cited Elwin in addition to F_1 in the Textual Notes, in cases of metre.

In the APPENDIX I have reprinted D'AVENANT'S *Version* of 1674. Let it not be supposed that because this *Version* holds in this volume a position corresponding to the Reprint of the First Quarto in *Romeo and Juliet*, I esteem it of proportionate value in a literary point of view. It is reprinted simply because it is by no means a common book in this country, and because to this hour it retains a certain hold upon the stage, and influences disastrously the acting of *Macbeth*. It has, moreover, supplied not a few changes of the text in the editions of the earlier Editors. To save space I have not recorded these emendations, but have left them to be discovered by the student,—neither an uninteresting nor an unprofitable task.

* For further information concerning Harry Rowe, see *Notes and Queries* just cited, and also the number for 27 April in the same volume, and Chambers's *Book of Days*, vol. ii, p. 436, cited by Mr JOHN PIGGOTT, jun.

Then follows a reprint of the passages from HOLINSHED whence Shakespeare obtained the materials for this tragedy; and it was while in search of these passages that I came across one which has escaped the vigilance of my predecessors, and which I cannot but believe gave Shakespeare the hint for the 'voice' which 'murdered sleep'; it is given on p. 359 [383].

Then succeed various extracts in which learned Editors and Commentators have found indications, more or less remote, of the SOURCE OF THE PLOT.

The discussion on the DATE OF THE PLAY follows next in order, together with an account of MIDDLETON'S *Witch*, of which the scenes that have any relation to the present tragedy are reprinted. Under the heads, 'THE TEXT,' 'COSTUME,' 'WAS SHAKESPEARE EVER IN 'SCOTLAND?' 'THE CHARACTER OF MACBETH,' 'THE CHARACTER OF 'LADY MACBETH,' I have endeavoured to condense and digest much information scattered through many and various volumes. The remarks of several English Commentators follow, which could not well be put under any of these headings. In my selection (and I was forced to make a selection, or 'the line would stretch out to the crack 'of doom') I was guided by the wish to reproduce passages of value not readily accessible to the ordinary student. Such books as HUDSON'S *Lectures on Shakespeare*, or his more recent volumes: *Shakespeare's Art, Life, and Characters*, and GILES'S *Human Life in Shakespeare*, are within easy reach, and should be in the possession of every lover of the Poet.

To the selections from the German commentators I have prefixed a short account of several translations in that language, down to SCHLEGEL and TIECK'S in 1833.*

* Of course, in these early versions it is not difficult to find misinterpretations that sometimes verge on the ludicrous. One occurs in WIELAND'S translation, and, although it does not properly belong to this tragedy, it is so very ingenious that I cannot refrain from mentioning it here, more especially since I can hardly expect to live long enough to reach the play in which it is found. In the Third Act of *Timon of Athens*, at the close of the bitter blessing which Timon asks upon his feast of warm water, he says to his false friends, 'Uncover, dogs, and lap.' This short phrase completely gravelled Wieland. He knew what 'uncover' meant, and what 'dogs' meant, but '*lap*'—there was the rub. At last it dawned on him that 'lapdogs' were household favourites in England. The difficulty vanished, and the whole phrase was converted into a stage-direction: 'The covers are removed, and the dishes are all 'found to be filled with dogs of various kinds.' It would be unfair to convey the impression that this exquisite rendering has escaped the notice of Wieland's successors; it is detected in GENÉE'S excellent *History of Shakespeare's Dramas in Germany*.

If there be any one pursuit which is likely to teach humility on the subject of errors, typographical and otherwise, it is a study of the various editions of Shakespeare. I claim no undue exemption from the common lot; I can only say that I have spared neither time nor labour in aiming at perfection, and for all failures in my attempts to reach that unattainable standard my apologies may be presumed.

It is with no slight degree of pleasure that I recount the names of those to whom I am indebted for aid. First, alphabetically and in degree, my thanks are due to Prof. ALLEN, of the University of Pennsylvania, whose notes appear here and there on the following pages, and to whom I have constantly appealed when in editorial distress, and never in vain; to J. PAYNE COLLIER, esq., for many acts of thoughtful kindness, and whose name here, as a living presence, links this edition with the days of Steevens and Malone; to Prof. CORSON, of Cornell University; to A. I. FISH, esq.; to the Rev. H. W. FOOTE of Boston; to the Hon. ALEXANDER HENRY; to Dr HERING; to Dr C. M. INGLEBY of London; To J. PARKER NORRIS, esq.; to J. O. PHILLIPS, esq., of London; to W. L. RUSHTON, esq., of Liverpool; to LLOYD P. SMITH, esq., Librarian of the Philadelphia Library; to S. TIMMINS, esq., of Birmingham, and to W. A. WHEELER, esq., Librarian of the Boston Public Library. And to the following gentlemen my hearty thanks belong for words of cheer, or kind proffers of assistance: Prof. KARL ELZE of Dessau; the Rev. H. N. HUDSON of Boston; W. J. ROLFE, esq., of Cambridge; H. STAUNTON, esq., of London; Prof. ULRICI of Halle; R. GRANT WHITE, esq., and W. ALDIS WRIGHT, esq., of Trinity College, Cambridge.

To my father, the Rev. Dr FURNESS, I am indebted for the translation of many passages from the German (all that is well done is his, and the rest mine), and to my sister, Mrs A. L. WISTER, for translating the extract from FLATHE.

Nor should I forget Mr L. F. THOMAS, the Proof-reader in the establishment where this volume is stereotyped; the worth of an accurate, vigilant proof-reader it is hard to over-estimate in a work like the present, where typographical difficulties occur on nearly every page.

H. H. F.

PHILADELPHIA, 1873.

ALMOST as many years now separate us from the first volume of this Edition as, at the time of its publication, separated us from the *Variorum* of 1821. During these years so much has been added in the way of Criticism and Illustration, that the epithet 'new' as applied to the earlier volumes is become almost misleading, and a demand for a 'newest new' *Variorum* can be deemed hardly unreasonable.

Furthermore, the Text of the first four Plays is composite; the Text of the remaining eight is that of the First Folio. Although each play is a volume apart and independent of the rest, yet a uniformity of Text is, to some extent, desirable.

To supply this uniformity, and also to garner the material of the last thirty years, has been the cause of this *Revised Edition* of *Macbeth*.

Surely, the instances are not many where a literary task begun by a father is taken up and carried forward by a son; still fewer are they where the father can retire within the shadow with such conviction, as is now mine, that the younger hands are the better hands, and that the work will be done more deftly in the future than in the past.

H. H. F.

January, 1903.

THE change of TEXT in the present *Revised Edition* of *Macbeth* necessitated a new collation of all the Texts.

Quotations from *The New English Dictionary*, as far as 'the proud full sail' of that invaluable work is gone, have replaced the older imperfect etymological conjectures.

An account of the ACTORS, from GARRICK to the present day, the MUSIC, and an INDEX to the longer notes have been added.

Of D'AVENANT'S Version, which appears in the First Edition, unabridged, those portions alone are here given wherein there is a marked divergence from the First Folio.

The present Editor lays no claim to all the notes signed 'ED. ii.' A few, which have been transferred from the *Appendix* of the former

Edition to the *Commentary* of the present, are thus signed. Elsewhere this signature marks a veritable addition.

In all probability the next play in this series, edited by my junior hands, will be *Richard III.*

Should I close this Preface without an allusion to my Father, I might be justly condemned for an ingratitude, than which nor serpent's tooth nor winter wind is keener. But on high authority we know that 'silence is the perfectest herald of joy.' Be this silence here the herald of my gratitude to him.

It is with the greatest pleasure that I express the thanks due to my Aunt, Mrs A. L. Wister, for the translation of many passages from the German.

H. H. F., Jr.

January, 1903.

THE TRAGEDIE OF MACBETH

Dramatis Perſonæ

DUNCAN, *King of* Scotland. 1

MALCOLM,
DONALBAIN, } *his sons.*

MACBETH,
BANQUO, } *generals of the* King's *army.* 5

MACDUFF,
LENNOX,
ROSS,
MENTEITH, } *noblemen of* Scotland.
ANGUS, 10
CAITHNESS,

FLEANCE, *son to* Banquo. 12

Dramatis Personæ] As given by Dyce. First given by Rowe.

4. *Macbeth*] *Macbeth*, his cousin and general of his forces. Cap.

7, 9, 11. *Lennox, Menteith, Caithness*] *Lenox, Menteth, Cathness* in all editions before Dyce's.

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5. **Banquo**] The pronunciation of this name is perhaps noteworthy. Holinshed spells it uniformly 'Banquho.' Sir Walter Scott (iii, 135, foot-note) says: 'It is well known to all who have looked in a Scottish book of antiquity, that the letters *gh*, absurdly printed *qu*, are almost uniformly placed for *wh*, of which it has the power and force. So *whom* is printed *quhom*, *what* is printed *quhat*, &c., to the very unnecessary encumbrance of the Southron. This mode of expressing the sound is not, however, peculiar to Scotland. In the English chronicles, Guildhall is often printed *Wheldehall*. In the Spanish, the same mode of writing is universally adopted, as *alguazil* is pronounced *alwhazil*.' From this it would seem that Holinshed's *Banquho* was, in reality, *Bangho*, where the guttural *gh* was represented by *qu*, and pronounced *Banwho*. When the name first appears in the text (I, ii, 41) it is spelt *Banquoh*, which suggests that the compositor simply reversed the last two letters. At its next appearance (I, iii, 73) it is spelt without the final *h*, and so continues throughout the play. Forman, in his account (see *Appendix*), spells the name *Banko*, *Bancko*, *Banco*, and possibly wrote the name phonetically, just as he wrote *Mackdove*, *Mackbet*, etc. Also Burton, *Anatomy of Melancholy*, Pt. i, sect. 2, memb. i, subsec. 2, p. 64, ed. 1621, in a passage referring to the meeting of Macbeth and Banquo with the Witches, spells the name *Banco*. The old form 'banket' for *banquet*, and these two illustrations from Forman and from Burton, suggest that this name, in the time of Shakespeare, was possibly pronounced *Banko*.—ED. ii.

5–12. **Banquo . . . Fleance**] CHALMERS (*Caledonia*, i, 411): History knows noth-

SIWARD, *earl of* Northumberland, *general of the* English *forces.*
Young SIWARD, *his son.*
SEYTON, *an officer attending on* Macbeth.
Boy, *son to* Macduff.
An English Doctor.
A Scotch Doctor.
A Sergeant.
A Porter.
An Old Man.

Lady MACBETH.
Lady MACDUFF.
Gentlewoman, *attending on* Lady Macbeth.

15. *Seyton*] *Siton* Theob. i. 24. *Gentlewoman...*] Gentlewomen... Rowe, +.

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ing of Banquo, the thane of Lochaber, nor of Fleance his son. Even the very names seem to be fictitious, as they are not Gaelic. The traditions with regard to them are extremely faint. There is, indeed, on the summit of one of the Sidlaw Hills, about eight miles from Dunsinan, an old tower of modern erection, which is called *Banquo* Tower (Ainslie's *Map of Forfarshire*). None of the ancient chronicles, nor Irish annals, nor even Fordun, recognise the fictitious names of Banquo and Fleance, though the latter be made, by genealogists, the 'root and father of many kings.' Even the commentators trace up the family of Stewart to Fleance. Neither is a thane of Lochaber known in Scottish history, because the Scottish kings had never any demesnes within that impervious district.—ED. ii. FRENCH (p. 291): Sir Walter Scott [*History of Scotland*, vol. i, ch. ii.—ED. ii.] observes that 'early authorities show us no such persons as Banquo and his son Fleance; nor have we reason to think that the latter ever fled further from Macbeth than across the flat scene according to the stage-direction. Neither were Banquo and his son ancestors of the house of Stuart.' Yet modern Peerages and Genealogical Charts still retain the names of Banquo and Fleance in the pedigree of the Royal Houses of Scotland and England.

12. **Fleance**] MALONE: Fleance, after the assassination of his father, fled into Wales, where, by the daughter of the prince of that country, he had a son named Walter, who afterwards became lord High Steward of Scotland, and from thence assumed the name of *Walter Steward.* From him, in a direct line, King James I. was descended, in compliment to whom our author has chosen to describe Banquo, who was equally concerned with Macbeth in the murder of Duncan, as innocent of that crime. [A. S. ELLIS (*Notes & Queries*, Nov. 23, 1878): It is well known now that there is reference to Fleance himself in our records, the *Hundred Rolls* (i, 434), of the time of Edward I. The jurors of the hundred of Launditch, Norfolk, say: 'Melam (Mileham) with its appurtenances was in the hands of William the Bastard at the Conquest, and the said king gave the manor to a certain knight named

HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE: *in the end of the fourth act, in England; through the rest of the play, in Scotland.*

Flancus, who came with him into England, and afterwards the manor descended from heir to heir unto John Fitzalan, now in the King's custody.' It is curious in this instance how nearly the name resembles Fleance; other forms occur, as Fleald, Flaald, Flahald, but Fledald is the most correct.—ED. ii.]

THE TRAGEDIE OF MACBETH

Actus Primus. Scœna Prima.

Thunder and Lightning. Enter three Witches.

1. Hen ſhall we three meet againe? 5
In Thunder, Lightning, or in Raine?
2. When the Hurley-burley's done,
When the Battaile's loſt, and wonne. 8

3. **Actus Primus. Scœna Prima**] Act I. scene i. Rowe.

An open Heath. Rowe, Pope, Han. A Cross-way. Cap. An open Place. Theob. et cet. (subs.)

5, 7, 9, etc., 1. 2. 3. etc.] 1 Witch, 2 Witch, 3 Witch. etc. Rowe, et seq. (subs.)

5. *againe?*] Ff (*again?* F_3F_4). *again* Han. et seq.

6. *or*] *and* Han. Cap. Jen.

7. *Hurley-burley's*] *hurlyburly's* Steev. Var. Sing. ii, Knt, Dyce, Coll. Wh. Glo. Del. Hal. Ktly.

8. *Battaile's*] *Battailes* F_2. *Battel's* F_3F_4, Rowe, Pope, Theob. i, Han. *battle's* Theob. ii, et cet.

wonne.] *won:* Cap.

3. **Scœna Prima**] SPALDING (p. 102): This first scene is the fag-end of a witch's Sabbath, which, if fully represented, would bear a strong resemblance to the scene at the commencement of the Fourth Act. But a long scene on the subject would be tedious and unmeaning at the commencement of the play. The audience is therefore left to assume that the witches have met, performed their conjurations, obtained from the evil spirits the information concerning Macbeth's career that they desired to obtain, and perhaps have been commanded by the fiends to perform the mission they subsequently carry through. All that is needed for the dramatic effect is a slight hint of probable diabolic interference, and that Macbeth is to be the special object of it; and this is done in as artistic a manner as is perhaps imaginable. In the first scene they obtain their information; in the second they utter their prediction. Every minute detail of these scenes is based upon the broad, recognised facts of witchcraft.—ED. ii.

4. **Enter three Witches**] SEYMOUR: The witches seem to be introduced for no other purpose than to tell us they are to meet again; and as I cannot discover any

[4. Enter three Witches.]

advantage resulting from such anticipation, but, on the contrary, think it injurious, I conclude the scene is not genuine.—COLERIDGE (p. 241): The true reason for the first appearance of the Witches is to strike the key-note of the character of the whole drama.—C. A. BROWN (p. 147): Less study, less experience in human nature, less mental acquirements of every kind, I conceive, were employed on Macbeth, wonderfully as the whole character is displayed before us, than on those imaginary creations, the three weird sisters who haunt his steps, and prey upon his very being.—SCHMIDT (p. 436): The witches should not be visible when the curtain rises, but should glide in like ghosts.—[DOWDEN (p. 244): These are not the broomstick witches of vulgar popular traditions. If they are grotesque, they are also sublime. They may take their place beside the terrible old women of Michael Angelo, who spin the destinies of man. Shakespeare is no more afraid than Michael Angelo of being vulgar. . . . And thus he fearlessly showed us his weird sisters, 'the goddesses of destinie,' brewing infernal charms in their wicked cauldron. We cannot quite dispense in this life with ritualism, and the ritualism of evil is foul and ugly. . . . Yet these weird sisters remain terrible and sublime. They tingle in every fibre with evil energy; their malignity is inexhaustible; they have their raptures and ecstasies in crime; they are the awful inspirers of murder, insanity, suicide.—SNIDER (i, p. 176): What is the purpose for which the Poet employs these shapes? The answer must give the most important point for the proper comprehension of the play. *It lies in the character of Banquo and Macbeth to see such specters.* Hence they are absolutely necessary for the characterization. The Weird Sisters are beheld by these two persons alone, and it must be considered as the deepest phase of their nature that they behold the unreal phantoms. Both have the same temptation; both are endowed with a strong imagination; both witness the same apparition. In other words, the external influences which impel to evil are the same for both. In their excited minds these influences take the form of the Weird Sisters. Such is the design of the poet; he thus gives us at once an insight into the profoundest trait of their characters. In no other way could he portray so well the tendency to be controlled and victimized by the imagination, which sets up its shapes as actual, and then misleads men into following its fantastic suggestions. . . . The author has scrupulously guarded the reality of the Weird Sisters; whenever they appear they are treated as positive objective existences. Mark the fact that two persons behold them at the same time, address them, and are addressed by them. For this special care, to preserve the air of reality in these shapes, the Poet has a most excellent reason, one that lies at the very basis of Tragedy. He wishes to place his audience under the same influences as his hero, and involve them in the same doubts and conflicts. We too must look upon the Weird Sisters with the eyes of Macbeth and Banquo; we may not believe in them, or we may be able to explain them—still the great dramatic object is to portray characters which do behold them and believe in them. The audience, therefore, must feel the same problem in all its depth and earnestness, and must be required to face the enigma of these appearances; for a character can be tragic to the spectators only when they are assailed with its difficulties and involved in its collision. It would have destroyed the whole effect of the Weird Sisters had their secret been plainly shown from the beginning. In fact, when the audience stand above the hero, and are made acquainted with all his complications, mistakes, and weaknesses, the realm of Comedy begins—the laugh is excited instead of the tear. We make merry over men pursuing that which we know to be a shadow. To

[4. **Enter three Witches.**]

persons who can remain uninfluenced by their imaginations this representation may appear ridiculous even in its present shape. Few people have, however, so much passivity and so little poetry.—MISS CHARLOTTE CARMICHAEL (*Academy*, 8 Feb. 1879) traces a connection between the Nornae of Scandinavian Mythology and the present Witches, and suggests that the Nornae are three in number; so here there are three witches. 'Of these, the Third,' she says, 'is the special prophetess, while the First takes cognisance of the past, and the Second of the present, in affairs connected with humanity. These are the tasks of the Urda, Verdandi, and Skulda of Scandinavian Mythology.' Here the First Witch asks where is to be their next place of meeting. The Second Witch decides the time; the Third announces what is to be done. 'But their rôle is most clearly brought out in the famous "Hails."' The 1st Witch (*Urda—the Past*) hails Macbeth by his former title; the 2nd Witch (*Verdandi—the Present*) calls him by his new title; and the 3d Witch (*Skulda—the Future*) hails him as what he shall be. 'The same order is observed in their conference with Banquo, which is the more striking, as Shakespeare purposely alters the order given by Holinshed. It is just to acknowledge that in the later scenes this is less clear: Shakespeare has got more under the influence of his conception. Certainly there is something like the same order in "1st. Speak. 2nd. Demand. 3d. We'll answer," [IV, i, 67–69]. But the answers come not from their mouths, but from their masters'. There is nothing difficult in the supposition that Shakespeare, in writing a play to do honour to his new Scotch King, did not forget that the latter had just published a book on Demonologie. But the new Scotch King had just brought him a new Danish Queen; and it is likely that Shakespeare knew or learned somewhat of the mythology of the one, to wed to the superstition of the other.' See also IV, i, 2; note by FLEAY.—T. A. SPALDING (*Academy*, 1 March, 1879, in reply to the foregoing note): In Act I, scene i, it cannot be said that the First Witch says or does a thing to identify her with Urda, the Past; and the remarks of the Second Witch relate to the future rather than to the present. It is only the Third Witch who in any sense justifies the attempt to thrust the functions of the third Norn, Skulda, upon her, by her prophesy of the meeting with Macbeth. It is true that when the meeting actually takes place the three Witches do follow the chronological order in their recital of Macbeth's honours—Glamis (in the past), Cawdor (in the present), and King (in the future): but, granting that this sequence, which could not have been otherwise in any case, proves anything, it would appear that these Norns only came out in their proper characters upon the greatest emergency, forgetting themselves sadly when off their guard; for only a few lines before we find Urda, whose attention should have been solely occupied with the past, predicting with some minuteness the results that were to follow her projected voyage to Aleppo; and that without the slightest indication of annoyance from Skulda, whose province she was thus invading. Again, in the prophecies to Banquo, the First Witch utterly fails to represent the past, and it is only by an extreme stretch of courtesy that the Second Witch can be taken to represent the present; certainly she does not do so any more than the First Witch. Doubtless it may be answered to my remarks on this last scene [I, iii.] that the Norn element is embodied in the Witch speeches after the entrance of Macbeth and Banquo, and the Witch element is embodied in the former portion of the scene. Attention is called to Macbeth's description of the would-be Nornae:—'You seem to understand me By each at once her choppy finger laying Upon her skinny lips:—You should be women, And yet

[4. Enter three Witches.]

your beards forbid me to interpret that you are so,' [I, iii, 47–51]. . . . When it can be shown that choppy fingers, skinny lips, and beards naturally suggest Nornae, then the prophecies which immediately follow may be taken as coming from Nornae. It surely requires the capacity of a Polonius for searching after truth to discover the Norn element in IV, i, where the Witches say (1) Speak, (2) Demand, (3) We'll answer. . . . The evidence derived from almost every line of the Witch scenes connect them with the current belief of the time upon the subject of witchcraft. . . . It would be interesting to know from what source Shakespeare derived his knowledge of Scandinavian mythology. A little might perhaps be floating about in the form of tradition, but would certainly excite only a feeble interest at a time when witchcraft was causing so intense an excitement. [Should this seem to accord but scant justice to a point of importance, reference may be made to SPALDING (pp. 89–108), wherein he has amplified his remarks, as quoted above, and added thereto numerous extracts from writers contemporaneous to Shakespeare.]—W. LEIGHTON (*Robinson's Epit. of Lit.*, 15 April, 1879): It has been often remarked how wholly his own are Shakespeare's witches. Comparing them with Middleton's, which are able creations, we comprehend more fully the majesty and weirdness that belong to the tempters of Macbeth. May it not be that the dignity and peculiar interest that clothes them is greatly due to the fact that they are, indeed, the outcries of sinful desires in the human heart, and that intuitively we feel something of this, however little we analyze the poet's art?—IRVING (*Macbeth: Acting Version*, p. 6): As regards the treatment of the witches, this is, I believe, the first time the weird sisters have been performed by women; and this innovation—if it can be so called—is made in the same spirit which has animated many of my predecessors in dramatic management, namely: to divest Shakespeare's witches of that semi-comic element which at one time threatened to obscure, if not to efface altogether, their supernatural significance. It is with this end in view that at their first introduction on the stage they are represented as coming out of a thunder-cloud, suggesting that their home is among the dark and tempestuous elements of nature. —SHERMAN: To catch the full dramatic purport, we must avoid presuming that this meeting of the witches is either fortuitous or brought to pass solely on our account; it would be inartistic for the author to require the one or the other assumption. The sisters, we may suppose, are so agog over the mischief their masters have in hand that they have already met, perhaps more than once, since daybreak; and they are determining whether their enthusiasm will warrant, against the final moment, another coming together.—ED. ii.]

5–15. **When . . . ayre**] DELIUS: This metre (namely, Trochaics of four accents, intermixed here and there with Iambics) Shakespeare has elsewhere used to mark the language of supernatural creatures, as in *Temp.* and *Mid. N. D.*

6. **or**] JENNENS: The question is not which of the three they should meet in, but when they should meet for their incantations.—HARRY ROWE: By the use of the disjunctive particle 'or,' for the conjunctive *and*, the terror of the scenery is lessened. Thunder and lightning and rain, when combined, present a terrific image; but when separated, they cease to impress the mind with the same degree of terror.—KNIGHT (ed. ii.): The Witches invariably meet under a disturbance of the elements, and this is clear enough without any change of the original text.

7. **Hurley-burley's**] MURRAY (*N. E. D.*): Known from about 1540. The phrase *hurling* and *burling* occurs somewhat earlier. In this the first word is

3. That will be ere the fet of Sunne.
1. Where the place?
2. Vpon the Heath.
3. There to meet with *Macbeth.*

9. *the*] Om. Pope,+, Sing. i.
11. *Heath.*] *heath:* Cap.
12. *to meet with* Macbeth] *I go to meet Macbeth* Pope,+. *to meet with great Macbeth* Cap. *we go to meet Macbeth* Jen. conj. *to meet and greet Macbeth* Jackson. *to greet Macbeth* Travers. *to meet with thane Macbeth* Nicholson ap. Cam. *to meet with thee, Macbeth* W. W. Lloyd (N. & Qu. 6 June, 1885).

hurling 'commotion,' and burling seems to have been merely an initially-varied repetition of it, as in other reduplicated combinations and phrases which express non-uniform repetition or alternation of action. *Hurly-burly* holds the same relation to *hurling and burling* that the simple Hurly [commotion] holds to hurling. But *hurly-burly* cannot, with present evidence, be considered as direct from *hurly*, since the latter has not been found before 1596. It is difficult to establish any historical contact with the French *hurluberlu*, a heedless, hasty person (Rabelais, 1535); or the German *hurliburli*, adv., precipitately, with headlong haste. Hurly-burly as a noun signifies, uproar, turmoil, confusion—(Formerly a more dignified word than now). 1539 *Taverner Gard. Wysed.* 11. Eij b, Hys comons whome . . . he perceuyed in a *hurly-burly*. 1571 *Golding. Calvin on Ps. ix. 14*, Such as are desperate doo rage with more *hurly-burly* and greater headynesse.—ED. ii.

7. **done**] HARRY ROWE: To say A riot's done, A battle's done, A storm's done, is not very good English. My company of wooden comedians always say OVER. Præsente quercu, ligna quivis colligit.

9. **Sunne**] KNIGHT (ed. ii.): We have here the commencement of that system of tampering with the metre of Shakespeare in this great tragedy which universally prevailed till the reign of the Variorum critics had ceased to be considered as firmly established and beyond the reach of assault. We admit that it will not do servilely to follow the original in every instance where the commencement and close of a line are so arranged that it becomes prosaic; but, on the other hand, we contend that the desire to get rid of hemistichs, without regard to the nature of the dialogue, and so to alter the metrical arrangement of a series of lines, is to disfigure, instead of to amend, the poet. Any one who has an ear for the fine lyrical movement of the whole scene will see what an exquisite variety of pause there is in the ten lines of which it consists. Take, for example, line 12, and contrast its solemn movement with what has preceded it.

12. **There**] STEEVENS: Had the First Witch not required information, the audience must have remained ignorant of what it was necessary for them to know. Her speeches, therefore, proceed in the form of interrogatories; but all on a sudden an answer is given to a question which had not been asked. Here seems to be a chasm which I shall attempt to supply by the introduction of a single pronoun, and by distributing the hitherto mutilated line among the three speakers: '3 *Witch.* There to meet with— 1 *Witch. Whom?* 2 *Witch.* Macbeth.' Distinct replies have now been afforded to the three necessary inquiries, *When*, *Where*, and *Whom* the Witches were to meet. The dialogue becomes more regular and consistent, as each of the hags will now have spoken *thrice* (a magical number) before they join in utterance of the concluding words, which relate only to themselves. I should add that, in

1. I come, *Gray-Malkin.* 13
All. *Padock* calls anon: faire is foule, and foule is faire,

13. *I come*] *I come, I come* Pope, +. [Spirits call in succession] Nicholson ap. Cam.

Gray-Malkin.] *Grimalkin* Pope, +. *Graymalkin* Steev. et seq.

14. All. Padock *calls anon:*] 2. Witch. *Padocke calls—anon!* Pope, +, Dyce ii. Huds. iii. Sec. Witch. *Paddock calls.* Third Witch. *Anon.* Hunter, Sing. ii, Wh. Glo. Ktly, Furness, Rlfe. All. *Padock calls:—Anon!* Cap. et cet.

14. *faire is...*] All. *Fair is...* Pope, +, Hunter, Sing. ii, Wh. Glo. Ktly, Furness.

faire...faire] Sep. line. Pope, et seq.

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the two prior instances, it is also the Second Witch who furnishes decisive and material answers, and that I would give the words, 'I come, Graymalkin!' to the Third. —[FLETCHER (p. 142): Here is the first intimation of that spirit of wickedness existing in Macbeth which developes itself in the progress of the piece. From this first moment the reader or auditor should be strictly on his guard against the ordinary critical error of regarding these beings as the originators of Macbeth's criminal purposes. Macbeth attracts their attention and excites their interest through the sympathy which evil ever has with evil—because he already harbours a wicked design—because mischief is germinating in his breast, which their interest is capable of fomenting. It is most important, in order to judge aright of Shakespeare's metaphysical, moral, and religious meaning in this great composition, that we should not mistake him as having represented that spirits of darkness are here permitted absolutely and gratuitously to seduce his hero from a state of perfectly innocent intention. It is plain that such an error at the outset vitiates and debases the moral to be drawn from the whole piece. Macbeth does not project the murder of Duncan because of his encounter with the weird sisters; the weird sisters encounter him because he has projected the murder—because they know him better than his royal master does, who tells us, 'There is no art To find the mind's construction in the face.' But these ministers of evil are privileged to see 'the mind's construction' where human eye cannot penetrate—in the mind itself. They repair to the blasted heath because, as one of them says afterwards of Macbeth, 'something wicked this way comes.'—ED. ii.]

13. **Gray-Malkin**] STEEVENS: Upton observes, that to understand this passage we should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad.—WHITE: This was almost as common a name for a cat as 'Towser' for a dog, or 'Bayard' for a horse. Cats played an important part in Witchcraft.—CLARENDON: It means a gray cat. 'Malkin' is a diminutive of 'Mary.' 'Maukin,' the same word, is still used in Scotland for a hare. Compare IV, i, 3.

14. **Padock**] STEEVENS: According to Goldsmith a *frog* is called a *paddock* in the North; as in *Cæsar and Pompey*, by Chapman, 1607, '—— Paddockes, todes, and watersnakes,' [I, i, 20]. Again in Wyntownis *Cronykil*, bk. i, c. xiii, 55: 'As ask, or eddyre, tade or pade.' In Shakespeare, however, it certainly means a *toad*. The representation of St. James (painted by 'Hell' Breugel, 1566) exhibits witches flying up and down the chimney on brooms, and before the fire sits *grimalkin* and *paddock*, i. e. a *cat* and a *toad*, with several *baboons*. There is a cauldron boiling, with a witch near it cutting out the tongue of a snake as an ingredient for

Houer through the fogge and filthie ayre, *Exeunt.* 15

15. *the*] Om. Pope, Han.
Exeunt] They rise from the Stage and fly away. Rowe, +. Witches vanish. Mal.

the charm.—TOLLET: '—— Some say they (witches) can keepe devils and spirits in the likeness of todes and cats.'—Scot's *Discovery of Witchcraft*, 1584, Bk, I, ch. iv. —COLLIER: In the *Townley Miracle-Play* (*Surtees Soc.* p. 325) we read, 'And ees out of your hede thus-gate shalle paddokes pyke.'—HALLIWELL: 'Paddock, toode, *bufo*.' *Prompt. Parv.* Topsell, *Historie of Serpents*, 1608, [p. 187], speaks of a poisonous kind of frog so called.—CLARENDON: Cotgrave gives the word as equivalent to *grenouille*, a frog, and not to *crapaud*, a toad. Minsheu gives also 'Padde' = Bufo. 'Paddock' is in its origin a diminutive from 'pad,' as hillock from hill. [Topsell, in his *History of Serpents* (p. 187, ed. 1608), observes that 'This crooke-backed Paddocke is called by the Germans *Gartenfrosch*. . . . It is not altogether mute, for in time of perrill . . . they have a crying voyce, which I have oftentimes prooved by experience.' If this were a fact commonly believed at the time, may it not furnish us with a reason for the hurried departure of the witches immediately on a signal from their sentry, Paddock?—ED. ii.]

14. **anon**] NARES: Immediately, or presently.—DYCE: Equivalent to the modern 'coming.'

14. **All**] HUNTER (ii, 164): It is a point quite notorious that the stage-directions throughout the Folios are very carelessly given, and have been often silently corrected by the later editors. So carelessly have they been given that we have sometimes the actor's name instead of that of the character. Now we have the three times three of the witches at Saint John's. [When James I. visited Saint John's College, Oxford, he was encountered by three youths personating the three Wayward Sisters who had the interview with Macbeth and Banquo, with appropriate song or dialogue.—ED.] And we may perceive also a correspondency with the 'Thrice to thine, and thrice to mine, And thrice again to make up nine.'

14. **faire . . . faire**] JOHNSON; The meaning is, that to us, perverse and malignant as we are, fair is foul and foul is fair. [Nashe has a somewhat similar idea: 'euerything must bee interpreted backward as Witches say their Pater-noster, good being the character of bad, and bad of good,' *Terrors of the Night*, 1594, p. 294, ed. Grosart.—ED. ii.]—SEYMOUR: That is, now shall confusion work; let the order of things be inverted.—STAUNTON: The dialogue throughout, with the exception of 'I come, Graymalkin' and 'Paddock calls:—anon!' was probably intended to be sung or chanted. [For 'witch,' for 'fog,' for 'foul,' and for 'fair,' compare Spenser, *Faerie Queene*, I, c. ii, v. 38, 'The wicked Witch, now seeing all this while The doubtfull ballaunce equally to sway, What not by right, she cast to win by guile; And, by her hellish science, raisd streight way A foggy mist that overcast the day, And a dull blast that breathing on her face Dimmed her former beauties shining ray, And with foule ugly forme did her disgrace; Then was she fayre alone, when none was faire in place.' Farmer pointed out that the phrase 'fair and foul' seems to have been proverbial, and quotes from the *Faerie Queene* another passage in the Fourth Book: 'Then fair grew foul and foul grew fair in fight.' It is, of course, impossible to say now from what copy Farmer quoted; although the main part of the line, as given by him, is found in the Fourth Book, canto viii, verse 32, yet the last word is *sight*, not 'fight.' Grosart, in his edition of the *Faerie Queene*, line 289, has not there noted any such variant as 'fight.' Doubtless the long *ſ* occa-

Scena Secunda.

Alarum within. Enter King Malcome, Donalbaine, Lenox, with attendants, meeting a bleeding Captaine. 2

King. What bloody man is that? he can report, 5
As ſeemeth by his plight, of the Reuolt

A Palace. Rowe. The Palace at Foris. Theob. A Camp near Fores. Cap. et seq.

2. Alarum within.] Om. Rowe, +. King] King, Ff, +. Duncan, Dyce, Cam. Wh. ii. King Duncan, Cap. et cet.

4. Captaine.] Rowe, +, Coll. ii. Sergeant. Glo. Dyce ii, iii. Seyton wounded. Dav.'74. Soldier. Cap. et cet.

5. King.] Dun. Cap. et seq.

sioned Farmer's error, which error was faithfully copied in all the subsequent Variorum Editions down to and including that of 1821.—ED. ii.]

15. **Houer**] ABBOTT (§ 466): The *v* in this word is softened; and although it may seem difficult for modern readers to understand how it could be done, yet it presents no more difficulty than the dropping of the *v* in *ever* or *over*.

15. **ayre**] ELWIN: This brief dialogue of the witches is a series of *congratulatory ejaculations*, and, brought to the height of ecstasy, they exultingly proclaim themselves such as take *good for evil and evil for good;* for the phrase 'Fair is foul,' etc. includes this moral sense, in addition to its literal reference to the *tempestuous weather*, as being propitious (such was the belief of the time) to works of witchcraft. The last line but one [line 14], *where the exclamation becomes general*, is designedly made of great length, indicating that it is spoken with breathless rapidity, significative of the bustling delirium of triumph into which the speakers are wrought by the sounds that have summoned them, and by the expectancy awakened by the course and character of their colloquy, whilst the last line is brought into unison with it by an exultant prolongation of the concluding word *air* (as far as the exhalation of a full-drawn breath will permit) to suit the motion of ascending into it. The modern division of the one line into two tames down the conception of the author by enfeebling the expression of this natural increase of wicked excitement.—[SHERMAN: The meaning involved may be that the Third Witch, who seems the most potent and alone utters the prophecy (cf. l. 9 and I, iii, 55), will not go abroad from the place of battle till Macbeth's victory is complete. She alone makes no report at the opening of the Third Scene.—ED. ii.]

1. **Scena Secunda**] See *Appendix: The Witch.*—J. COLEMAN (*Gentleman's Maga.*, March, 1889): 'Amongst the scenic effects of Kean's revival of *Macbeth* at the Princess's Theatre, I recall with pleasure Duncan's camp at Forres. The scene was discovered in night and silence, a couple of semi-savage armed kerns were on guard, prowling to and fro with stealthy steps. A distant trumpet-call was heard, another in reply, another, and yet another; a roll of the drum—an alarum.

The neweſt ſtate. 7
Mal. This is the Serieant,
Who like a good and hardie Souldier fought
'Gainſt my Captiuitie: Haile braue friend; 10
Say to the King, the knowledge of the Broyle,

8, 9. *Serieant ... Who ... good*] *serjeant, who Like a right good* Han.
8. *Serieant*] *sergeänt* Ktly.
10. *Haile*] *Haile: Haile* F_2. *Haile, Haile* F_3F_4, Rowe, Pope, Theob. Han. Warb.
11. *the knowledge*] *thy knowledge* Walker, Coll. (MS), Wh. i, Ktly, Dyce ii, iii, Huds. iii. *your knowledge* Gould.

In an instant the whole camp was alive with kerns and gallowglasses, who circled round the old king and the princes of the blood. The Bleeding Sergeant was carried in upon a litter, and the scene was illuminated with the ruddy glare of burning pine-knots.' Kerns and gallowglasses were, however, of Macdonwald's forces, not Duncan's. —ED. ii.

2. Holinshed was Theobald's authority (see *Text. Notes*) for placing this scene at Fores. 'It fortuned as Mackbeth and Banquho iourneid towards Fores, where the king then laie,' . . . etc.—ED. ii.

5. **bloody**] BODENSTEDT: This word 'bloody' reappears on almost every page, and runs like a red thread through the whole piece; in no other of Shakespeare's dramas is it so frequent.

8. **Serieant**] STEEVENS: Holinshed mentions, in his account of Macdowald's rebellion, that the king sent a *sergeant at arms* to bring up the chief offenders to answer the charges preferred against them; but the latter misused and slew the messenger. This *sergeant at arms* is certainly the origin of the *bleeding sergeant* here introduced. Shakespeare just caught the *name* from Holinshed, but disregarded the rest of the story.—SINGER: In ancient times they were not the petty officers now distinguished by that title, but men performing one kind of feudal military service, in rank next to esquires.—STAUNTON: *Sergeants* [at Armes, servientes ad Arma] were formerly a guard specially appointed to attend the person of the king; and, as Minsheu says, 'to arrest Traytors or great men, that doe, or are like to contemne messengers of ordinarie condition, and to attend the Lord High Steward of England, sitting in judgement upon any Traytor, and such like.'—CLARENDON: It is derived from the French *sergent*, Italian *sergente*, and they from Lat. *serviens*. So we have *g* for *v* in *pioggia*, *abrèger*, *alleggiare*, *allèger*, etc. It originally meant a common foot-soldier.—WALKER (*Vers.* 182): In this line, if nothing be lost, the *e* in 'sergeant' is pronounced as a separate syllable. [Thus KEIGHTLEY, see *Text. Notes*.—ED. ii.]

9, 10. **Who . . . friend**] WALKER (*Crit.* iii, 250): One might suggest 'Hail, *my* brave friend!' But a somewhat lesser alteration may suffice to restore the metre, by commencing the second line 'Fought against,' etc. Or can anything be lost?

10. **Haile**] ABBOTT (§ 484): Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasized as to dispense with an unaccented syllable. When the monosyllables are imperatives of verbs, or nouns used imperatively, the pause which they require after them renders them peculiarly liable to be thus emphasized. Whether the word is disyllablized, or merely requires a pause after it, cannot in all cases be determined.

As thou didſt leaue it. 12
Cap. Doubtfull it ſtood,
As two ſpent Swimmers, that doe cling together,
And choake their Art: The mercileſſe *Macdonwald* 15
(Worthie to be a Rebell, for to that
The multiplying Villanies of Nature
Doe ſwarme vpon him) from the Weſterne Iſles 18

13, 31, 42. Cap.] Rowe,+, Coll. ii. Sergeant Glo. Dyce ii, iii. Soldier Cap. et cet.
13. *Doubtfull*] *Doubtful long* Pope, +. *Doubtfully* Steev.
it] *it had* Anon. ap. Cam.
ſtood] Line Om. Ktly. *stood.*
For the two armies were Id. conj.
14. *two*] *to* Warb.
15. Macdonwald] Macdonnel Ff. *Macdonel* Pope,+, Cap. *Macdonal* Johns.
17. *Villanies*] *Villaines* F_2F_3.

12, 13. **As . . . stood**] ABBOTT (§ 506): Lines with four accents, where there is an interruption in the line, are not uncommon. It is obvious that a syllable or foot may be supplied by a gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention.

13–15. **Doubtfull . . . Art**] DEIGHTON: The simile here is somewhat confused, and as this scene is universally believed to be mutilated, something may have fallen out. But the general meaning is fairly clear. The issue of the battle for some time remained doubtful; for as two swimmers, whose strength is spent, by clinging to one another, and thus making each the other's skill useless, both perish, so these opposed hosts, in the fierce embrace of battle, seemed likely to throttle each other and both to be exterminated.—ED. ii.

13–26. **Doubtfull . . . Slaue**] G. SARRAZIN (*Englische Studien*, xxi, 2, 1895): Compare Kyd (*Spanish Tragedy*), 'In all this turmoil, three long hours and more, The victory to neither part inclin'd Till Don Andrea . . . made so great a breach.'—Haz. Dods. p. 13.—ED. ii.

14. **spent**] JENNENS: 'Tis probable Shakespeare wrote '*xpert*, cutting off the *e* to make it measure. *Spent* can here have no meaning; for the simile is drawn from two persons swimming for a trial of their skill, and as they approach near the goal, they are supposed to cling together and strive to hinder each other in their progress; an operation inconsistent with their being tired and *spent*, but well agreeing with their being *expert* in their art.

15. **Art**] CLARENDON: That is, drown each other by rendering their skill in swimming useless. 'Choke' was anciently used of suffocation by water as well as by other means. See *Mark*, v, 13: 'The herd ran violently down a steep place into the sea . . . and were choked in the sea.'

15. **Macdonwald**] STEEVENS: Holinshed has *Macdowald.*—MALONE: So also the Scottish Chronicles. Shakespeare might have got the name from Holinshed's account of the murder of King Duff by Donwald.

16. **to that**] ABBOTT (§ 186): The radical meaning of 'to' is *motion towards.* Hence *addition.* Further, motion 'with a view to,' 'for an end,' etc. This is, of course, still common before verbs, but the Elizabethans used 'to' in this sense before nouns. In the present case 'For *to* that' = to that end.

Of Kernes and Gallowgroſſes is ſupply'd,
And Fortune on his damned Quarry ſmiling, 20

19. *Of*] *With* Han.
Gallowgroſſes] *Gallow glaſſes* Ff. *gallowglasses* Steev. et seq. (subs.)
is] *was* Pope, +.
20. *damned Quarry*] *damned quarrel* Johns. Mal. Var. Hal. Dyce, Wh. Ktly, Cam. Huds. iii. *damped quarry* Jackson.

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19. **Of**] ABBOTT (§ 171): We still retain 'of' with *verbs* of construction and *adjectives* of fulness, but the Elizabethans retained *of* with *verbs* of fulness also, as in the present instance.—CLARENDON: Compare Bacon (*Advancement of Learning*, Bk. ii, 22, § 15), 'He is invested *of* a precedent disposition.'

19. **Kernes**] MURRAY (*N. E. D.*): A light armed Irish foot-soldier; one of the poorer class among the 'wild Irish,' from whom such soldiers were drawn. (Sometimes applied to Scottish Highlanders.) Stanyhurst divides the followers of an Irish chief into five classes—daltins or boys, grooms, kerns, gallowglasses, and horsemen. Dymmok, 1600, *Ireland* (1843), 7: The kerne is a kinde of footeman, sleightly armed with a sworde, a targett of woode, or a bow and sheafe of arrows with barbed heades, or els 3 dartes. (*b.*) In collective sense; originally a troop or band of Irish foot-soldiers. (*Obsolete.*) T. Stafford, 1633, *Pac. Hib.* I, iv. (1810), 58: John Fitz Thomas accompanied with one hundred Kerne.—ED. ii.

19. **Gallowgrosses**] MURRAY (*N. E. D.*): Irish and Gaelic *gall-óglách*, from *gall*, foreigner, stranger, and *óglách*, youth, warrior. The etymologically correct form, *galloglagh*, appears later than the erroneous *galloglass*, which was probably the result of the plural, *gallogla(gh)s*; in some early instances *galloglas* seems to be used as a plural, but *galloglasses* is found already in our earliest quotation: *c* 1515. *State Papers Henry VIII.* (1834), II, 5, 500 sperys, 500 galloglasseis, and 1000 kerne: (1.) One of a particular class of soldiers, or retainers, formerly maintained by Irish chiefs. Dymmok, 1600, *Ireland* (1843), 7: The Galloglass are pycked and scelected men of great and mightie bodies, crewell without compassion. Holland, *Camden's Brit.*, 1610, II, 147: Souldiers set in the rere gard, whom they terme Gallo-glasses, who fight with most keene hatchets.—ED. ii.

19. **is**] LETTSOM (*ap.* Dyce, ed. ii.): Read, with Pope, *was*; the corruption was caused by 'Do' just above.

20, 27. **his . . . Which**] MISS C. PORTER (*Poet-Lore*, Vol. xiii, No. 2, 1901): If these two words refer to 'Fortune' in both cases, then no change in the text is necessary. The success of the battle stood in doubt. The rebel Macdonwald was so well supplied with men that Fortune seemed to smile on Fortune's fated Quarry, looking as if she loved the rebel and was his favoring lady, yet only seeming so; for Macbeth, disdaining Fortune and holding to force, like Valour's minion instead of Fortune's, carved out his passage through all these men, and faced this slave of Fortune, which never showed any sign of abandoning him, of shaking hands with him, or saying good-bye, so sudden was the stroke that undid him, till Macbeth unseamed him from Nave to Chops, etc. It is admitted that the gender of Fortune changes with truly Elizabethan swiftness of metaphor in line 20, and that the antecedents of the 'which,' the 'he's,' and 'him's,' in lines 27–29, are unconsecutive, and are to be read, despite confusion, in the light of the context. . . . The idea of compelling a deceitful fortune, brought forward thus in this first scene, is a significant confirmation of a dramatic habit of Shakespeare to introduce at the threshold of the action

Shew'd like a Rebells Whore: but all's too weake: 21

21. *a Rebells*] *the rebel's* Han. 21. *all's*] *all* Pope, +, Lettsom.

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the master-idea prevalent throughout the play. Certainly, in *Macbeth* the clash of force with Fortune and the deceitfulness of Fortune's favors are not alone prominent in these words of the Sergeant, but elsewhere also.—ED. ii.

20. **Quarry**] JOHNSON: I am inclined to read *quarrel*, which was formerly used for cause or for the occasion of a quarrel.—STEEVENS: *Quarrell* occurs in Holinshed's relation of this very fact, and may be regarded as sufficient proof of its having been the term here employed by Shakespeare. ['. . . for out of the western Isles there came vnto him a great multitude of people, offering themselves to assist him in that rebellious quarrell, and out of Ireland in hope of the spoile came no small number of Kernes and Gallowglasses.'—ED. ii.] Besides, Macdonwald's quarry (*i. e.* game) must have consisted of *Duncan's friends*, and would the speaker then have applied the epithet 'damned' to them?—MALONE: Again in this play, IV, iii, 154, 'our warranted *quarrel*'; the exact opposite of '*damned quarrel*.'—BOSWELL: It should be recollected, however, that *quarry* means not only *game*, but also an *arrow*, an offensive weapon. We might say without objection 'that Fortune smiled on a warrior's *sword*.'—DYCE: This note of Boswell's would almost seem to have been written in ridicule of the commentators.—HEATH: *Quarry* here means the slaughter and depredations made by the rebel. Thus in IV, iii, 241, 'Were, on the *quarry* of these murder'd deer,' etc.—DYCE: If the passage in IV, iii, 241, *is to be considered as parallel with the present*, and 'his *quarry*' means 'the slaughter and depredations made by the rebel,' must we not understand 'the *quarry* of these murder'd deer' to mean 'the quarry made by these murder'd deer'?—KNIGHT: We conceive that *quarry* is the word used by Shakespeare. We have it in the same sense in *Coriol.* I, i, 202; the 'damned quarry' being the doomed army of kernes and gallowglasses, who, although fortune deceitfully smiled on them, fled before the sword of Macbeth and became his *quarry*—his prey. [In support of Knight's interpretation of 'damned' in the sense of doomed, compare *Adam Bell, Clime of the Cloughe, and William of Cloudslee*, line 183. (Bishop Percy's Folio Manuscript, edited by Hales and Furnivall, v. iii, p. 82), 'Cloudslee is tane & damned to death and readye to be hanged.'—ED. ii.]—DYCE: How, on earth, could 'his' mean *Macbeth's?* Surely, it must have escaped Knight that *the name of Macbeth has not yet been mentioned in this scene!* Singer (*Shakespeare Vindicated*, 250) is also a defender of the old lection: 'The epithet "*damned*" is inapplicable to *quarrel* in the sense which it here bears of condemned' (which I am convinced it does *not* bear here). Collier himself says that *quarry* 'gives an obvious and striking meaning much more forcible than quarrel.' The note by Collier *ad l.*, to which Singer approvingly refers, is '*His damned quarry*, i. e. His army doomed, or damned, to become the "quarry" or *prey* of his enemies,' as forced an explanation as well can be, for '*his quarry*' could only signify HIS OWN *quarry or prey*.—ELWIN: Fortune smiled, not upon Macdonwald's *quarry*, which would necessarily denote his foe, but upon his *quarrel* only; and the deceitful smile that she thus bestowed upon an illegal cause calls forth the aptly opprobrious epithet that is applied to her. No explanation can justify the denomination of Macdonwald's army as *his own quarry*.—COLLIER (Note on *Coriol.* I, i, 202): 'Quarry' generally means a heap of dead game, and Bullokar, in his *English Expositor* (as quoted by Malone), 1616, says also [s. v. *Quarrie*.—ed.

For braue *Macbeth* (well hee deſerues that Name) 22
Diſdayning Fortune, with his brandiſht Steele,
Which ſmoak'd with bloody execution
(Like Valours Minion) caru'd out his paſſage, 25

22–25. Macbeth ... *caru'd*] *Macbeth, like Valour's minion—Well he deserves that name—disdaining Fortune, With his brandished steel, Which smoked with bloody execution, carved* Lloyd (N. & Qu. 29 June, 1889).

25. *Like Valours Minion*] Separate line, Steev. Var. Sing. ii, Dyce, Walker, Sta. Line marked defective, Ktly. Om. Mitford ap. Cam.

caru'd] *carved* Rowe ii, et seq.

1621] that: 'Among hunters it signifieth the reward giuen to Houndes after they haue hunted, or the Venison which is taken by hunting.'—CLARENDON: Fairfax, in his translation of Tasso's *Gerusalemme Liberata*, uses 'quarry' as well as *quarrel* for the square-headed bolt of a cross-bow.

21. **Shew'd**] MALONE: The meaning is that Fortune, while she smiled on him, deceived him.—RITTER: Compare *King John*, III, i, 56. Because Fortune dallied with the rebels Macbeth disdained her, and conquered not by her aid, but as valour's minion.

21. **all's too weake**] HUNTER: It should be *all-too-weak*, an old idiom expiring in the time of Shakespeare; that is, Fortune was *all-too-weak*, a connection which is lost in the present reading. [Compare Middleton: *A Mad World My Masters*, 1608, Act V, sc. i, '*Sir Bounteous*. Well there's a time for't, For all's too little now for entertainment.'—ED. ii.]—R. G. WHITE: As, 'a certain woman cast a piece of millstone upon Abimelech's head, and all-to brake his scull.'—*Judges*, ix, 53.—CLARENDON: We should have expected 'all *was* too weak.' The abbreviation for *was* is not used elsewhere by Shakespeare, nor does the use of the historic present, preceded and followed by past tenses, seem at all probable. Pope cut the knot. [See *Text. Notes.*]—[MURRAY (*N. E. D.*): 7. With adverbs of degree, *all* gives emphasis, = Quite, altogether, as *all so, all to*. Chaucer, *Hall of Fame*, 'Dido ... That loued alto sone a gest,' l. 288. Holinshed, 1587, *Scot. Chron.* (1806), II, 175: 'The King ... did send forth, but all too late, Andrew Wood.' *2 Hen. IV*: V, ii, 24: 'Our Argument Is all too heavy to admit much talke.'—See Bartlett's *Concordance*, s. v, 'All too,' for other examples. In regard to the passage from *Judges*, quoted by R. G. White, SKEAT (*Dict.*) has: 'In the phrase *all-to* brake, *Judges*, ix, 53, there is an ambiguity. The proper spelling in earlier English would be *al tobrak*, where *al* is an adverb, signifying "utterly," and *tobrak* the third person singular past tense of the verb *tobreken*, to break in pieces; so that *al tobrak* means "utterly brake in pieces." The verb *tobreken* is common; cf. "*All* is *tobroken* thilke regioun," Chaucer, *Canterbury Tales*, 2759.'—ED. ii.]

25. **Like ... Minion**] MITFORD: We consider 'Disdaining fortune' and 'like valour's minion' to be two readings of the same line. The latter was written on the margin opposite to that line, and, by the blunder of the printer, was inserted below. We also think this marginal reading to be Shakespeare's second and better thought, and that it ought to stand in the place of 'Disdaining fortune.'

Till hee fac'd the Slaue : 26
Which neu'r ſhooke hands, nor bad farwell to him,
Till he vnſeam'd him from the Naue to th' Chops, 28

26, 27. *Till...hands*] *Till he outfaced the slave, nor e'er shook hands* Moberly conj. ap. Cam.

26. *hee*] *he had* Pope, Theob. Han. Warb. Cap.

Slaue :] A line Om. Ktly. *slave, with Vengeance at his side* Id. conj. *then laid on nor ceased* Mull.

27. *Which neu'r*] F_2F_3. *Which never* F_4, Rowe i, Ktly. *Which ne'er* Rowe ii, Cam. *Who ne'er* Pope, +. *And ne'er* Cap. Steev. Sing. Dyce ii, Huds. iii, Mull. *When he ne'er* Nicholson ap. Cam.

27. *ſhooke hands*] *slack'd hand* Bulloch.

bad] *bid* F_4, Rowe, +. *bade* Var. '78, et seq.

28. *Naue*] *nape* Han. Warb.

Chops] *chaps* Var. '03, et seq.

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26. **Till . . . Slaue**] ELWIN (p. iii.): The abrupt curtness of a verse brings the recital to a sudden check, where the progress of the combatant is temporarily arrested by the opposition of a potent foe; graphically imaging this phase of the action recounted, and indicating the fitting pause to be there observed by the narrator.—ABBOTT (§ 511): Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. In the present instance this irregular line is explained by the haste and excitement of the speaker. This is also illustrated by line 49 in this same scene. [Has not Abbott overlooked the fact that Rowe, not Shakespeare, is responsible for this short line (49) of only three accents? See *Text. Notes*, l. 49.—ED. ii.]

27. **Which neu'r shooke hands**] DYCE (ed. i.): If 'Which' be right, it is equivalent to *Who* (i. e. Macbeth).—ID. (ed. ii.): 'Which' was evidently repeated, by a mistake of the scribe or compositor, from the commencement of the third line above.—CLARENDON: There is some incurable corruption of the text here. As the text stands the meaning is, Macdonwald did not take leave of, nor bid farewell to, his antagonist till Macbeth had slain him. For 'shake hands' in this sense, compare Lyly's *Euphues*, p. 75, ed. Arber: 'You haue made so large profer of your seruice, and so faire promises of fidelytie, that were I not ouer charie of mine honestie, you woulde inueigle me to *shake handes* with chastitie.' But it is probable that some words are omitted, and that 'Macbeth' is the antecedent to 'Which.'—[SHERMAN: The text perhaps is mutilated, though something may be charged to the shambling and ambitious manner of the sergeant.—ED. ii.]

28. **Naue**] WARBURTON: We seldom hear of such terrible blows given and received but by giants and miscreants in *Amadis de Gaule*. Besides, it must be a strange, awkward stroke that could unrip him upwards from the *navel* to the *chaps*. Shakespeare certainly wrote *nape*.—HARRY ROWE: I should have been sorry if any of my puppets had used 'nave' for *nape*. The rage and hatred of Macbeth (*odium internecinum*) is here finely depicted by his not shaking hands with Macdonel, or even wishing him 'farewell' when dying.—STEEVENS: The old reading is certainly the true one, being justified by a passage in *Dido, Queene of Carthage*, by Nash, 1594: 'Then from the nauell to the throat at once He ript old Priam,' [ll. 554, 555, ed. Grosart.—ED. ii.]. So likewise in an ancient MS entitled, *The Boke of Huntyng that is cleped Mayster of Game*, cap. v.: 'Som men haue sey hym slitte a man *fro the kne up to the brest*, and slee hym all starke dede at o strok.'—KEMBLE (*Macbeth and Richard the Third*, 1817, p. 16): That wounds may be thus inflicted is clear

And fix'd his Head vpon our Battlements.

King. O valiant Couſin, worthy Gentleman. 30

Cap. As whence the Sunne 'gins his reflection,
Shipwracking Stormes, and direfull Thunders:
So from that Spring, whence comfort ſeem'd to come,
Diſcomfort ſwells: Marke King of Scotland, marke, 34

31. *'gins*] *gins* Ff. *gives* Pope, Han. *reflection*] *reflection* F_2. *reflexion* Var. Mal. Steev. Var.

32. *Shipwracking*] Rowe, Pope, Theob. i, Knt, Sing. ii, Wh. *Shipwrecking* Theob. ii, et cet.

Shipwracking... Thunders] *Burst forth shipwrecking storms and direful thunders* Anon. ap. Cam.

32. *Thunders:*] *Thunders breaking* Ff, Rowe. *thunders breake* Pope, et cet.

34. *Diſcomfort ſwells:*] *Discomfort swell'd* Pope, +. *Discomfort well'd* Thirlby (Nich. Litt. Ill. ii, 228). *Discomforts well'd* Johns. *Discomfit well'd* Warb. *Discomfort wells* Cap. *Discomfort swells* Var. '73, et cet.

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on the authority of a very ancient and of a very modern writer: 'Vedi come storpiato è Maometto: Dinanzi a me sen'va piangendo Ali, *Fesso* nel volto *dal mento ciufetto*.' Dante, *Inferno*, canto xxviii, v. 31. Charles Ewart, sergeant of the Scots Greys, in describing his share in the battle of Waterloo, thus writes in a letter dated *Rouen, June 18th*, 1815: '—— after which I was attacked by one of their lancers, who threw his lance at me, but missed the mark, by throwing it off with my sword by my right side; then *I cut him from the chin upwards, which went through his teeth*,' etc.—*The Battle of Waterloo*, etc. By a Near Observer, 1816.—MAGINN (*Shakespeare's Papers*, p. 172): If we adopt Warburton's emendation the action could hardly be termed ***unseaming;*** and the wound is made intentionally horrid to suit the character of the play.—CLARENDON: This word is not found, so far as we know, in any other passage for ***navel.*** Though the two words are etymologically connected, their distinctive difference of meaning seems to have been preserved from very early times, *nafu* being Anglo-Saxon for the one, and *nafel* for the other. Steevens's citation from Nash gives great support to the old reading.

30. **Cousin**] CLARENDON: Macbeth and Duncan were first cousins, being both grandsons of King Malcolm. ['After Malcolme succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in marriage vnto one Abbanath Crinan, a man of great nobilitie, and thane of the Isles and west parts of Scotland, bare of that marriage the aforesaid Duncane; The other called Doada, was maried vnto Sinnell, the thane of Glammis, by whom she had issue one Makbeth, a valiant gentleman,' etc.—*Holinshed.*—ED. ii.]

31. **Sunne**] SINGER (ed. ii.): The allusion is to the storms that prevail in spring, at the vernal equinox—the equinoctial gales. The beginning of the reflection of the sun (Cf. 'So from that Spring') is the epoch of his passing from the severe to the mildest season, opening, however, with storms.

31. **'gins**] CAPELL (ii, 3): This word is us'd for the purpose of insinuating that storms in their extreamest degree succeed often to a dawn of the fairest promise; for in that chiefly lyes the aptness of his similitude.

32. WALKER (*Crit.* iii, 250): Perhaps *burst* would be better [than Pope's change]. Or was the word *threat?*

No ſooner Iuſtice had, with Valour arm'd,
Compell'd theſe skipping Kernes to truſt their heeles,
But the Norweyan Lord, ſurueying vantage,
With furbuſht Armes, and new ſupplyes of men,
Began a freſh aſſault.

King. Diſmay'd not this our Captaines, *Macbeth* and *Banquoh*?

Cap. Yes, as Sparrowes, Eagles;
Or the Hare, the Lyon:

35. *had, with*] *had with* F_4.
36. *Kernes*] *kermes* Johns. *kerns* Han.
38. *furbuſht*] *furbisht* Rowe, +. *furbish'd* Var. '73, et seq.
40. *Diſmay'd...this our*] *Dismayed... This oür* Ktly.
40, 41. *Diſmay'd* ... Banquoh] Ff (Banquo F_3F_4) Rowe, Knt, Sing. ii. Two lines ending, *this* ... *Yes* Pope, et cet.
40. *Captaines*] *captains twain* S. Walker.
Macbeth] *brave Macbeth* Han. Cap.
42, 43. *as...Lyon*] Ff, Rowe. One line. Pope, et cet. (Beginning line *Yes* Knt, Sing. ii.)

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34. **swells**] ELWIN: The word 'storms' in the preceding line suggests the idea of a spring that had brought only comfort, swelling into a destructive flood.—CLARENDON: 'Swells' seems the best word, indicating that, instead of a fertilizing stream, equivalent to flood had poured from the spring.

by a mistake of the SCARENDON: An epithet appropriate enough to the rapid move- above.—CLARENDON: There is some in...

text stands the meaning is, Macdonwald QUCE (i, 369): Shakespeare had, no doubt, his antagonist till Macbeth had slain him. ing in his time.—KNIGHT: This line is pare Lyly's *Euphues*, p. 75, ed. Arber: 'Youl by Shakespeare for the production of seruice, and so faire promises of fidelytie, that roduced to suit the slackened delivery estie, you woulde inueigle me to *shake handes* exclamation of joyous admiration to that some words are omitted, and that 'Macbe, whilst it at the same time denotes [SHERMAN: The text perhaps is mutilated, tho en without stop) that the anxiety of the shambling and ambitious manner of the ser—WALKER (*Crit.* iii, 171): Possibly

28. **Naue**] WARBURTON: We seldom hear e 40 with 'captains.' Was *captain* received but by giants and miscreants in *Amadis* hat age, except by such as, like strange, awkward stroke that could unrip him upw *to foregoing*): It would seem so Shakespeare certainly wrote *nape*.—HARRY ROWE*ptain*, believe it.'—Beaumont and any of my puppets had used 'nave' for *nape*. 'Puff, for my last husband's sake,' (*odium internecinum*) is here finely depicted by his o you cast your whelps?'—*Ibid.* donel, or even wishing him 'farewell' when dying.—ST] : 'I sent for you, and, *cap*- certainly the true one, being justified by a passage in *D. Friends*, III, iii. 'I hear Nash, 1594: 'Then from the nauell to the throat at once He II, iii. 'Sirrah, how dare 555, ed. Grosart.—ED. ii.]. So likewise in an ancient MS enti.

yng that is cleped Mayster of Game, cap. v.: 'Som men haue sded to signify, in their *the kne up to the brest*, and slee hym all starke dede at o strok.' ingers upon each idea, *and Richard the Third*, 1817, p. 16): That wounds may be th to greater vivacity by

If I ſay ſooth, I muſt report they were
As Cannons ouer-charg'd with double Cracks,
So they doubly redoubled ſtroakes vpon the Foe:
Except they meant to bathe in reeking Wounds,
Or memorize another *Golgotha*,

45. *ouer-charg'd with*] *overcharg'd; with* Theob. Han. *charg'd with* Seymour (reading *As...they* as one line). *overcharg'd with* Rowe, et cet.
Cracks] *crackes* F_2F_3. *cracks;* Cap. et seq. (subs.)
45, 46. *As ... they*] One line, Glo. Cla.
46. *So they*] Separate line, Var. Mal. Ran. Steev. Var. Sing. i, Dyce, Cam. *They so* Ktly conj.
doubly] Om. Pope, +.
vpon] *on* Ff, Rowe, Cap.
47. *reeking*] *recking* F_2F_3.

the warlike character of his own images, which infuse into him a momentary strength, in the exercise of which he faints.

45. **ouer-charg'd**] KEIGHTLEY: We might, but not so well, perhaps, read *o'er-charg'd*. [Keightley prints *so they* as the last syllables of a lost line.]—ABBOTT (§ 511): This may be an instance of a short line. But more probably we must scan: 'As cánnons | o'erchárged | .'

45. **Cracks**] JOHNSON: That a 'cannon is charged with thunder,' or 'with double thunders,' may be written, not only without nonsense, but with elegance, and nothing else is here meant by 'cracks,' which in Shakespeare's time was a word of such emphasis and dignity that in this play he terms the general dissolution of nature the 'crack of doom.'—MALONE: In the old play of *King John*, 1591, it is applied, as here, to ordnance: '—— as harmless and without effect As is the echo of a cannon's *crack*,' [p. 62, ed. Bowle.—MURRAY (*N. E. D.*): To make a sharp or explosive sound (said of thunder or a cannon (chiefly *dialectic*), a rifle, a whip, etc.). *Lay*, 1875, c. 1205: 'Banes ther crakeden.' *Cursor Mundi*, 3568, (Gött.), *a* 1300: 'His heued bigines for to schake . . . And his bonis for to crac.' *Ywaine & Gawaine*, 370, c. 1400: 'The thoner fast gan crak.' Burton, *Anat. of Mel.*, II, ji, iv, 285: '*Aurum fulminans* which shall . . . crack lowder then any gunpowder.'—ED. ii.]

46. **doubly redoubled**] STEEVENS: We have the phrase in *Rich. II:* I, iii, 80. From the irregularity of the metre, I believe we should read (omitting 'So they'), 'Doubly redoubling,' etc.—WALKER (*Crit.* iii. 250): I suspect 'doubly' is an interpolation. It reminds me of the wretched old *Hamlet* of 1603: 'Shee as my chylde obediently obey'd me.' 'For here the Satyricall Satyre writes,' etc.—LETTSOM: Note the following similar examples, for which, I presume, we may thank compositors: *Hen. V:* IV, i, 268, 'great greatness.' *Dumb Knight*, II, i, 'our high height of bliss.' Shirley, *Coronation*, IV, i, 'great greatness' (here the metre demands the expulsion of *great*).—RITTER: Compare *Much Ado*, I, i, 16, 'better bettered expectation.'

46. **So . . . Foe**] R. G. WHITE: The halting rhythm of the first part of this line, its two superfluous syllables, and the unmitigated triplication of 'double,' lead me to think that the greater part of a line has been lost, of which in 'so they' we have only the first two or last two syllables.

48. **memorize**] HEATH: That is, *make* another Golgotha, which should be celebrated and delivered down to posterity with as frequent mention as the first.

I cannot tell: but I am faint,
My Gaſhes cry for helpe. 50

King. So well thy words become thee, as thy wounds,
They ſmack of Honor both: Goe get him Surgeons.

Enter Roſſe and Angus. 53

49, 50 *I...tell...helpe*] Two lines, the first ending *tell* Rowe et seq.

49. *tell:*] *tell*— Rowe, Pope, Theob. Warb. Johns. Cam. Ktly. *tell.*— Coll. Wh. i. *tell.* Glo. Wh. ii.

50. *helpe.*] *help*— Rowe, Pope, Han. i.

52. After *Surgeons.* Exeunt some with the Soldier. Cap. Exit Soldier attended. Mal. et seq. (subs.)

53. Enter Roſſe and Angus.] Enter Macduff. (after line 57) Dav. '74, Booth. Enter Ross. (after line 54) Cap. Cam. Wh. ii. (After line 57) Dyce, Sta. Ktly.

50. **helpe**] COLERIDGE (p. 240): The style and rhythm of the captain's speeches should be illustrated by reference to the interlude in *Hamlet*, in which the epic is substituted for the tragic, in order to make the latter be felt as the real-life diction. In *Macbeth* the poet's object was to raise the mind at once to the high tragic tone, that the audience might be ready for the precipitate consummation of guilt in the early part of the play.

51. **So well . . . wounds**] G. SARRAZIN (*Englische Studien*, xxi, 2, 1895): Compare Kyd, *Spanish Tragedy*, 'These words, these deeds become thy person well.'—Haz. Dods. p. 15.—ED. ii.

53. **Enter Rosse . . .**] LIBBY: The Thane of Ross, though a subordinate character, is more important than has yet been shown: he is not merely loquacious and weak, but an ambitious intriguer; a man of some ability, but no moral worth; a coward, spy, and murderer. Daniel and others have pointed out the fact that Ross tells utterly different stories in speaking to Duncan and in relating to Macbeth what he had already said to the king. No editor has offered any explanation of this fact. Angus was present on both occasions and must have heard the inconsistent stories of Ross. [F. A. Libby, in an ingenious and carefully worked out hypothesis, has endeavored to show that Ross is the real source of all the villainy in the Tragedy. It is he who, in complicity with Macbeth and Banquo, ruined Cawdor, an upright and honourable thane. It is Ross who is the actual murderer of Banquo, through jealousy of Banquo's influence as first adviser to Macbeth. That third mysterious Murderer is thus again dressed 'in borrowed robes.' It is Ross who is Macbeth's agent in the murder of Lady Macduff and her family. Then, seeing Macbeth's power on the wane, Ross goes to England and throws in his lot with Malcolm solely because he considers that it is the most politic way for him to act, and through no love of Malcolm. 'He returns with the Prince, sees Macbeth defeated, and as a reward of endless treachery is made an earl, escaping immediate punishment that the Fates may torture him later, in which he resembles Iago, whom he also resembles in many respects.' Libby's notes in support of his interpretations of the characters of Ross and Cawdor will be found under the passages to which they directly refer.—Ed. ii.]

53. **Rosse and Angus**] STEEVENS: As Ross alone is addressed, or is mentioned, in this scene, and as Duncan expresses himself in the singular number, as in line 59, Angus may be considered as a superfluous character. Had his present appearance been designed, the king would naturally have taken some notice of him.

Who comes here?

Mal. The worthy *Thane* of Roſſe. 55

Lenox. What a haſte lookes through his eyes?
So ſhould he looke, that ſeemes to ſpeake things ſtrange.

Roſſe. God ſaue the King.

King. Whence cam'ſt thou, worthy *Thane?*

Roſſe. From Fiffe, great King, 60

54. *Who*] *But who* Pope, +, Cap. *Who is't* Steev. conj.
here?] *here now?* Ktly.

56. *a haſte*] *haſt* Ff. *haste* Rowe, +, Cap. Walker, Dyce ii, iii, Huds. Furness.

57, 58. *So...King*] Ff, +, Johns. Knt i, Coll. Sing. ii, Sta. Wh. Del. Ktly. Two lines, ending *look...king!* Han. et cet.

57. *ſeemes*] *comes* Coll. ii, iii, Ktly. *seeks* or *deems* Anon. ap. Cam.

58. Roſſe] Macduff (throughout) D'Av. '74, Booth.

60–62. *From...cold.*] Two lines, the first ending *banners* (reading *Did flout*) Ktly.

—MALONE: In Sc. iii. Angus says, '*We* are sent.'—ELWIN: That the whole attention of Duncan, Malcolm, and Lennox should remain so engrossed in Rosse, who first enters and first attracts it by his tale as to make them unobservant of the presence of Angus, serves to show the intense interest which possesses them.

55. **Thane**] CLARENDON: From the Anglo-Saxon 'thegen,' literally, a servant, and then, technically, the king's servant, defined to be 'an Anglo-Saxon nobleman, inferior in rank to an eorl and ealdorman' (Bosworth). Ultimately the rank of thegn became equivalent to that of eorl.

56. **haste**] WALKER (*Crit.* i, 88): An instance where 'a' is interpolated in F_1.—DYCE: No doubt 'a' is rightly omitted in F_2. See *Jul. Cæs.* I, iii, 42.

57. **should**] ABBOTT (§ 323): *Should*, the past tense, not being so imperious as *shall*, the present, is still retained in the sense of *ought*, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use *ought*. See also I, iii, 49, and V, v, 35.

56, 57. LIBBY (see note on l. 53): Contrast this sarcastic introduction with the welcome received by the truthful sergeant. Lennox tells us that the warlike courage of Ross is in the expression of his eyes. He comes up, not covered with blood from honourable warfare, but full of a startling story. 'Seems' is precisely the word to show his insincere loquacity. The presence of the sergeant has a marked effect upon the speech of Ross.—ED. ii.

57. **seemes**] JOHNSON: Shakespeare undoubtedly said *teems*, i. e. like one big with something of importance.—HEATH (p. 376): That appears to be upon the point of speaking things strange.—COLLIER ('*Notes*,' etc.): If the objection to 'seems' be not hypercritical, it is entirely removed by the old annotator, who assures us that *comes* has been misprinted 'seems' (spelt *seemes* in the Folios). Ross certainly *came* 'to speak things strange,' and on his entrance looked, no doubt, as if he did.—SINGER (*Text of Shakespeare Vind.*): 'Seems' may be received in its usual sense of 'appears.'—COLLIER (ed. ii.): It is hardly intelligible unless we suppose it means seems to come.—STAUNTON: Compare I, v, 30.—KEIGHTLEY: Collier's MS corrector reads, I think, rightly. We can hardly take 'to speak' in the sense of about to speak.—BAILEY (ii, 21): Conf. parallel passage in *1 Henry*

Where the Norweyan Banners flowt the Skie, 61
And fanne our people cold.
Norway himſelfe, with terrible numbers, 63

61, 62. *flowt...fanne*] *flouted...fann'd* Moberly conj.

62, 63. *And...numbers,*] Lines end *him/elfe ... numbers*, Walker, Sing. ii, Glo. Dyce ii, Furness, Rlfe.

63. Norway *himſelfe,*] *Norway, himself* Theob. Han. Warb. Cap. *Norway, himself*, Johns. Var. '73.

63. *terrible*] *treble* A. Gray (N. & Qu. 28 Ap. 1888).

terrible numbers,] *numbers terrible*, Pope, +, Cap.

numbers,] *numbers, there* Ktly.

IV: III, ii, 162.—CLARENDON: Whose appearance corresponds with the strangeness of his message. For the general sense, compare *Rich. II:* III, ii, 194.

60–76. LIBBY (see note on l. 53): This long speech gives token of careful preparation: it is framed with the perfect subtlety of the thorough intriguer. So skilfully are the names of Cawdor and Norway mixed in it that at a single reading it is impossible to say which statements refer to the foreign king and which to the Scotch Thane. There is little doubt that Duncan believes lines 66–70 to refer to a combat between Macbeth and Cawdor: Angus, however, takes these lines as referring in a general way to Norway and his forces (see I, iii, 124–127). If any proof of this were needed, it might be had by placing in brackets all that really refers to Cawdor ('assisted by that most disloyal traitor, the thane of Cawdor') and reading the speech without it. When, however, Duncan exclaims, 'Great happiness,' Ross knows he has taken his words to mean that Cawdor was overcome, and he resumes his speech by naming 'Sweno, the Norways King' fully, which he would never have done if Duncan had taken the preceding lines to refer to this same Sweno. Is it possible to suppose that Ross would here mention Sweno elaborately if he had not been deceiving Duncan and Angus by speaking ambiguously in the lines before?—ED. ii.

61. **flowt**] MALONE: In *King John*, V, i, 72: '*Mocking* the air, with *colours* idly spread.' The meaning seems to be, not that the Norweyan banners proudly insulted the sky, but that, the standards being taken by Duncan's forces, and fixed in the ground, the colours idly flapped about, serving only to cool the conquerors instead of being proudly displayed by their former possessors.—ANON.: Gray has borrowed this thought, and even the expressions in the lines of both plays, *Macbeth* and *King John*, in his Ode *The Bard*. [In a note on the line in *King John*, which he has above quoted, Malone, in his own edition, points out the similarity of thought between this passage in *Macbeth* and the opening lines of Gray's *Ode*.—ED. ii.]—ELWIN: Rosse, like the sergeant, describes the previous advantages of the rebels in the present tense, in order to set the royal victory in the strongest light of achievement. The Norweyan banners *flout* or *insult* the sky, whilst raised in the pride of expected victory. It refers to the bold display of *lawless ensigns* in the *face of heaven*. 'And fan,' etc. is metaphorically used for *chill them with apprehension*.—KEIGHTLEY: Both sense and metre require '*Did* flout,' etc. The battle was over and the enemy was defeated.—CLARENDON: 'Flout the sky' seems better suited to the banners of a triumphant or defiant host.

63. **numbers**] STAUNTON: Pope's transposition is prosodically an improvement.—CLARENDON: It is impossible to reduce many lines of this scene to regularity without making unwarrantable changes.

Aſſiſted by that moſt diſloyall Traytor,
The *Thane* of Cawdor, began a diſmall Conflict,
Till that *Bellona's* Bridegroome, lapt in proofe,

65. *began*] *'gan* Pope, +.

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64. **Assisted**] CLARENDON: Nothing is said by Holinshed of the thane of Cawdor's having assisted the Norwegian invaders.—[CHALMERS (*Caledonia*, i, 415): At the end of this century, [900 A. D.], Maolbrigid, the Prince, or Maormar, of Moray, had the difficult task of defending his country against the Norwegian vikings. . . . Maolbrigid was succeeded by his son Gilcomgain in the arduous government of Moray. . . . Engaged in civil war with Malcolm, Gilcomgain was killed in 1032. The Maormars of that age, when they rebelled, could only forfeit for themselves: the clans possessed privileges which precluded the king from appointing a Maormar for them without their own consent: hence the clans were ever forward to revenge the death of their Maormar and protect the rights of his issue. From those several traits of real history arose the singular story: that the thane of Moray was forfeited, and that Macbeth was appointed Thane. [Macbeth married the widow of Gilcomgain, the Lady Gruoch.] The rebellion of Gilcomgain was obviously the origin of what is said of 'that most disloyal traitor, the thane of Cawdor,' who was condemned and his title given to Macbeth; and hence, Moray, in its largest extent, is made the scene of the several events in the drama till the thane of so many districts acquired the crown. . . . The titles of Glamis and Cawdor were borrowed by Boece from thanedoms of more recent origin; the former in Angus; the latter in Moray. —ED. ii.]

65. **Cawdor**] See line 77.

66. **Bellona's Bridegroome**] E. LITCHFIELD (*N. & Qu.*, 10 Sept. 1892): The captain ends his account of the battle against Macdonal and a lord of Norway, in which both Macbeth and Banquo were generals, which battle was fought near Inverness; then Ross arrives and reports on another victory in Fife. Therefore, Bellona's bridegroom was not Macbeth—he could not be in two places at once. The meaning is until Mars (or the fortune of war), all armed and in their favor, confronted the traitor.—ED. ii.

66. **Bridegroome**] HENLEY: This passage may be added to the many others which show how little Shakespeare knew of ancient mythology.—STEEVENS: He might have been misled by Holinshed, who, p. 567, speaking of *Henry V*, says: 'He declared that the Goddesse of battell, called *Bellona*,' etc. Shakespeare, therefore, hastily concluded the Goddess of War was wife to the God of it.—HARRY ROWE: Suidas is not blamed for calling Aristotle 'Nature's Secretary.'—DOUCE: Shakespeare has not called Macbeth, to whom he alludes, the *God of War*, and there seems to be no great impropriety in *poetically* supposing that a warlike hero might be *newly married* to the Goddess of War.—KEMBLE: Shakespeare calls Macbeth himself *Bellona's Bridegroom*, as if he were, in fact, honoured with the union, of which Rosse, in his excessive admiration, paints him worthy. [See BROWN (*Autobiog. Poems*) to the same effect.—ED.]—CLARENDON: The phrase was, perhaps, suggested to the writer by an imperfect recollection of Virgil's *Æneid*, iii, 319, 'Et Bellona manet te pronuba.'

66. **proofe**] STEEVENS: That is, defended by armor of proof. [Compare *First*

Confronted him with ſelfe-compariſons, 67
Point againſt Point, rebellious Arme 'gainſt Arme,
Curbing his lauiſh ſpirit: and to conclude,
The Victorie fell on vs. 70
King. Great happineſſe.
Roſſe. That now, *Sweno*, the Norwayes King, 72

67. *compariſons*] *caparisons* Daniel, Huds. iii.

68. *Point, rebellious Arme*] Ff, Rowe, Pope, Knt, Coll. Sing. ii, Wh. i, Del. Hal. *point rebellious, arm* Theob. et cet.

69. *and*] Om. Pope, +.

70–72. *The...now*] One line, Glo. *The...us;—... happiness! That now* Ktly, Huds. iii.

72, 73. *That ... compoſition:*] Two lines, ending *now ... compoſition;* Var. '78, '85, Mal. Var. Ran. Cam.

72. *That now...the Norwayes*] *Now Norway's* (reading *now...compoſition* as one line) Pope, +.

Norwayes] *Norway's* Ff, +, Var. '73, Ktly. *Norways'* Var. '78, et cet.

Part of Jeronimo, 1605: '*Rogero.* Art thou true valiant? hast thou no coat of proof Girt to the Loins?' p. 390, Haz. Dods.—ED. ii.]

67. **him . . . comparisons**] WARBURTON: That is, Macbeth gave Norway as good as he brought, showed he was his equal.

67. **comparisons**] CAPELL (*Notes*, ii, 3): Meeting him at equality; equal arms, equal valour.

68. **Point**] KNIGHT: We think, with Tieck, that the comma is better after this word than after 'rebellious.'—CLARENDON: If the old punctuation be right, 'rebellious,' being applied to the arm of the loyal combatant, must be taken to mean 'opposing, resisting assault.' But 'rebel' and its derivatives are used by our author almost invariably in a bad sense, as they are used now.

69. **lauish**] CLARENDON: That is, prodigal, unbounded in the indulgence of passion, insolent. A 'lavish spirit' corresponds nearly to the Greek κορός. Compare *2 Hen. IV:* IV, iv, 64.

72. **That now**] ELWIN: There is no rest in the sense at 'now.' The division of ideas is at 'king' [as in the Folios]. Rosse first defines the person, and then tells his act. Besides, he designedly isolates the concluding phrase, 'craves composition,' and bestows upon it a prolonged and triumphant emphasis, in order to announce the declaration of submission with full effect.—ABBOTT (§ 283): *So* before *that* is very frequently omitted, as in this instance. Compare I, vii, 12; II, ii, 10; II, ii, 33; IV, iii, 9; IV, iii, 96.

72. **Sweno**] STEEVENS: The irregularity of the metre induces me to believe that *Sweno* was only a marginal reference, thrust into the text, and that the line originally read, 'That now the Norways' king craves composition.' Could it have been necessary for Rosse to tell Duncan the name of his old enemy, the king of Norway?—CLARENDON: There is near Forres a remarkable monument with runic inscriptions, popularly called 'Sweno's stone,' and supposed to commemorate the defeat of the Norwegians.

72. **Norwayes**] CLARENDON: Perhaps we should read, *the Norway king*. So in Fairfax: *Tasso*, Bk. v, st. 57, Gernando is called 'the Norway prince.'—ABBOTT

Craues compoſition: 73
Nor would we deigne him buriall of his men,
Till he disburſed, at Saint *Colmès* ynch, 75
Ten thouſand Dollars, to our generall vſe.
King. No more that *Thane* of Cawdor ſhall deceiue 77

75. Colmes *ynch*] Colmes *hill* Ff. *Colmes-kill-isle* Pope, Theob. Warb. Johns. *Colmkilisle* Han. *Colme's hill* Cap. *Colmes inch* Mal. *Colmes-inch* Dyce i. *Colme's-inch* Dyce ii. *Colme's inch* Cam. Wh. ii. *Colmes' inch* Var. '73, et cet.

(§ 433): A participle or adjective, when used as a noun, often receives the inflection of the possessive case or of the plural. As here, if the text be correct.

75. **Colmes ynch**] STEEVENS: Colmes' is here a disyllable. *Colmes'-ynch*, now called *Inchcomb* [or *Inchcolm*—DYCE], is a small island lying in the Frith of Edinburgh, with [considerable remains of—DYCE] an Abbey upon it, dedicated to St. Columb, called by Camden *Inch Colm*, or *The Isle of Columba*. Some editors, without authority, read 'Saint Colmes'-kill Isle,' but very erroneously, for *Colmes' Inch* and *Colm-kill* are two different islands, the former lying on the eastern coast, near the place where the Danes were defeated, the latter in the western seas, being the famous Iona, one of the Hebrides. Thus Holinshed: ['They that escaped and got once to their ships, obteined of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch.'—ED. ii.]. *Inch*, or *Inshe*, in the Irish and Erse languages, signifies an Island, [generally a small one—DYCE].—CLARENDON: A description of this island (which is about half a mile long by one-third of a mile at the broadest) is given in the *Proceedings of the Society of Antiquaries of Scotland*, ii, pp. 489–528.

76. **Dollars**] CLARENDON: A great anachronism is involved in the mention of dollars here. The dollar was first coined about 1518, in the Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler'; 'thaler,' 'dollar.'

77. **Cawdor**] JOHNSON (*Obs.*): The incongruity of all the passages in which the Thane of Cawdor is mentioned is very remarkable. Ross and Angus bring the king an account of the battle, and inform him that Norway, assisted by the Thane of Cawdor, 'gan a dismal conflict. It appears that Cawdor was taken prisoner, for in the same scene the king commands his present death. Yet though Cawdor was thus taken by Macbeth, in arms against his king, when Macbeth is saluted, in Scene iii, Thane of Cawdor, by the Witches, he asks, 'How of Cawdor? the Thane of Cawdor lives, A prosperous gentleman,' and in the next line considers the promises that he should be Cawdor and king as equally unlikely to be accomplished. How can Macbeth be ignorant of the state of the Thane whom he has just defeated and taken prisoner, or call him a *prosperous gentleman* who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason. However, in the next scene his ignorance still continues; and when Ross and Angus present him with his new title, he cries out, 'The Thane of Cawdor lives. Why do you dress,' etc. Ross and Angus, who were the messengers that informed the king of the assistance given by Cawdor to the invader, having lost, as well as Macbeth, all memory of what they had so lately seen and related, make this answer [see I, iii, 124–127]. Neither Ross knew what he had just reported, nor Macbeth what he had just

Our Boſome intereſt : Goe pronounce his preſent death,
And with his former Title greet *Macbeth.*
Roſſe. Ile ſee it done.
King. What he hath loſt, Noble *Macbeth* hath wonne.
Exeunt.

Scena Tertia.

Thunder. Enter the three Witches.

1. Where haſt thou beene, Siſter?
2. Killing Swine.

78. *Boſome intereſt*] *bosom-interest* Warb. Johns. Var. '73, Ktly. *bosom trust* Cap. conj. *bosom's trust* Anon. ap. Cam. *bisson trust* Anon. Id. *trusting bosom* Anon. Id. *bosom into rest* Forsyth (Inverness Advertizer, 1867), ap. Cam. ii.
intereſt] *int'rest* Theob.+.
Goe] Om. Cap. conj.
preſent] Om. Pope,+.

79. *former*] *forfeit* Warb. conj. MS, ap. Cam. ii.
greet] *great* Ff.
The heath. Rowe. A heath. Cap. A heath near Forres. Glo. A lonely Heath. Nightfall. Booth.
3, 4, 5. etc. 1. 2. 3. etc.] 1 Witch, 2 Witch, 3 Witch. etc. Rowe et seq. (subs.)
3. *thou*] Om. Steev. conj.

done. This seems not to be one of the faults that are to be imputed to transcribers, since, though the inconsistency of Ross and Angus might be removed by supposing that their names were erroneously inserted, and that only Ross brought an account of the battle, and only Angus was sent to Macbeth, yet the forgetfulness of Macbeth cannot be palliated, since what he says could not have been spoken by any other.

78. **Bosome interest**] CLARENDON : That is, close and intimate affection. Compare *Mer. of Ven.* III, iv, 17 : 'Being the bosom-lover of my lord,' *i. e.* being his intimate friend. And *Lear*, IV, v. 26 : 'I know you are of her bosom,' *i. e.* in her confidence. 'Interest' means the due part or share which a friend has in the affections of another. Compare *Cym.* I, iii, 30. The meaning of the word is further illustrated by the use of the verb in *Lear*, I, i, 87.

78. **present**] CLARENDON : That is, *instant.* So 'presently' is used for 'instantly' in conformity with its derivation, from which our modern use of the word departs. So 'by and by,' which first meant 'immediately,' has now come to mean 'after an interval.' See *Matthew*, xiii, 21 : 'By and by he is offended' (*εὐθὺς σκανδαλίζεται*), and *Luke*, xxi, 9 : 'The end is not by and by' (*οὐκ εὐθέως τὸ τέλος*).

81. LIBBY (see note on l. 53) : Ross has gained his point : while pretending to Angus to speak mainly of Norway, he has pretended to Duncan to speak mainly of Cawdor. The duplicity of Ross in this scene is excelled only by his duplicity in reporting it to Macbeth in Sc. iii. It weakens both scenes to remove Angus from Sc.

3. Sifter, where thou? 5
1. A Saylors Wife had Cheſtnuts in her Lappe,
And mouncht, & mouncht, and mouncht:
Giue me, quoth I.
Aroynt thee, Witch, the rumpe-fed Ronyon cryes. 9

5. *Sifter*] Om. Steev. conj.
6. *Cheſtnuts*] *chesnuts* Theob. Warb. Johns. Var. Mal. Steev. Var. Coll.
7, 8. *And mouncht,...quoth I.*] One line, Pope et seq.
7, 8. *mouncht: Give*] *mouncht. Give* Pope, +. (reading *mounch'd*) Cam. *mounch'd:— Give* Var. '73, et cet. (subs.)
9. *Aroynt thee*] *Anoynt thee* F_3F_4. *I've rauntree* or *A Rauntree* S. H. (Gent. Mag. liv, p. 731, 1784). *Aroint the* Becket. *Aroint thee* Rowe, et cet.

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ii. Cawdor has been condemned merely upon a parenthetical line and a half from Ross. *There is absolutely no other proof of his guilt in the play.* It is like Ross to ignore Angus, who is also commissioned by Duncan. In Sc. iii, Angus says, 'we are sent.' The '*exeunt*' of the Folio at the end of this scene probably refers to Ross and Angus, but not to Duncan and his attendants.—ED. ii.

4. **Swine**] STEEVENS: So, in *A Detection of Damnable Driftes practized by Three Witches*, etc. 1579: '—— she came on a tyme to the house of one Robert Lathburie, etc. who, dislyking her dealyng, *sent her home emptie;* but presently after her departure, his *hogges fell sicke and died*, to the number of twentie.'—JOHNSON: Witches seem to have been most suspected of malice against swine. Dr. Harsnet observes that, about that time, 'a sow could not be ill of the measles, nor a girl of the sullens, but some old woman was charged with witchcraft.'

7. **mouncht**] CLARENDON: This means 'to chew with closed lips,' and is used in Scotland in the sense of 'mumbling with toothless gums,' as old people do their food. It is probably derived from the French *manger*, Lat. *manducare*.

8. **quoth**] CLARENDON: From the Anglo-Saxon 'cwæthan,' to say, speak, of which the first and third persons, singular, preterite are 'cwæth.'

9. **Aroynt**] JOHNSON: Anoint [F_3F_4] conveys a sense very consistent with the common account of witches, who are related to perform many supernatural acts by means of unguents, and particularly to fly to their hellish festivals.—[MURRAY (*N. E. D.*): Origin unknown. First used by Shakespeare in *Macbeth* and *King Lear* (1605). The origin of aroynt, or aroint, has been the subject of numerous conjectures, none of which can be said to have even a prima facie probability. The following passages are usually cited as pointing to the same word: Ray, *North Country Words*, 1691: Ryntye, by your leave stand handsomely. As 'Rynt you witch,' quoth Bessie Locket to her mother; Proverb: Cheshire. Thoresby, *Lett. to Ray*, 1703 (Yorkshire Words), has: Ryndta used to cows to make them give way and stand in their stalls. In parts of Cheshire and Lancashire *ou* (as in round) is pronounced ī or ȳ; so that *round* becomes *rȳnd*. *Ryndta!* is thus merely a local pronunciation of 'round thee' = move around. The local nature, the meaning, and form of the phrase, seem all opposed to its identity with Shakespeare's Aroint.—ED. ii.]

9. **rumpe-fed**] COLEPEPPER: The chief cooks in noblemen's families, colleges, etc. anciently claimed the emoluments or kitchen fees of kidneys, fat, *rumps*, etc., which they sold to the poor. The weird sister, as an insult on the poverty of the woman who had called her *witch*, reproaches her poor abject state as not being able

Her Husband's to Aleppo gone, Maſter o'th' *Tiger*: 10
But in a Syue Ile thither ſayle,

11. *Syue*] *sive* Cap. *ſieve* F_4, et cet. 11, 13, 14. *Ile*] *I'll* F_4 et seq.

to procure better food than offal.—NARES: This means, probably, nothing more than *fed*, or fattened in the *rump*. It is true that fat flaps, kidneys, *rumps*, and other scraps were among the low perquisites of the kitchen; but in such an allusion there would have been little reason to prefer *rumps*; scrap-fed would be more natural, and kidney-fed, or flap-fed, equal. But *fat-rumped* conveys a picture of the person mentioned, which the others would not in any degree.—DYCE (ed. ii.): Long ago a friend of mine, who was never at a loss for an explanation, queried, 'Can rump-fed mean "nut-fed"? The sailor's wife was eating chestnuts. In Kilian's *Dict.* is "*Rompe*. Nux myristica vilior, cassa, inanis."'—CLARENDON: Fed on the best joints, pampered.

9. **Ronyon**] GREY: That is, a scabby or mangy woman. French *rogneux*, *royne*, scurf. Thus Chaucer, *Romaunt of the Rose*: '—— her necke Withouten bleine, or scabbe, or roine,' [l. 553]. Also in *Merry Wives*, IV, ii, 195, and as an adjective in *As You Like It*, II, ii, 8. [Thus also, *Century Dictionary*.—ED. ii.]

10. **Aleppo**] COLLIER (ed. ii.): In Hakluyt's *Voyages*, 1589 and 1599, are printed several letters and journals of a voyage to Aleppo in the ship Tiger, of London, in 1583. For this note we are indebted to Sir W. C. Trevelyan, Bart.—CLARENDON: An account is given in Hakluyt's *Voyages*, vol. ii, pp. 247, 251, of a voyage by Ralph Fitch and others in a ship called the Tiger, to Tripolis, whence they went by caravan to Aleppo, in the year 1583. In the *Calendar of Domestic State Papers* (1547–1580), vol. xxxiii, 53, under date April 13, 1564, mention is made of the ship Tiger, apparently a Spanish vessel. Sir Kenelm Digby, in his journal, 1628, mentions a ship called 'the Tyger of London, going for Scanderone,' p. 45 (Camden Society). Shakespeare has elsewhere given this name to a ship: *Twelfth Night*, V, i, 65. [W. A. WRIGHT (note V, i, 62, *Twelfth Night*, of this ed.): A common name for a vessel in Shakespeare's day, and, if we may trust Virgil (*Æneid*, x, 166), even in the days of Æneas.—ED. ii.]

11. **Syue**] STEEVENS: Scot, *Discovery of Witchcraft*, 1584, says it was believed that witches 'could sail in an egg shell, a cockle or muscle shell, through and under the tempestuous seas,' [Bk, I, ch. iv.]. Again, D'Avenant, *Albovine*, 1629: 'He sits like a witch sailing in a sieve,' [Act IV, sc. i, p. 77, ed. Paterson.—STEEVENS quotes also an incident told in *Newes from Scotland*. In Pitcairn's *Criminal Trials*, vol. I, pt. ii, p. 217, the same incident is given more fully, as follows:] 'The said Agnis Tompson (Sampson) was after brought again before the Kinges Majestie and Councell, and being examined of the meetings and detestable dealings of those witches, she confessed, that upon the night of Allhallow Even last, she was accompanied, as well with the persons aforesaide, as also with a great many other witches, to the number of two hundreth, and that all they together went to Sea, each one in a riddle or cive, and went into the same very substantially, with flaggons of wine, making merry and drinking by the way in the same riddles or cives, to the Kirke of North Barrick in Lowthian; and that after they had landed, tooke handes on the lande and daunced this reill or short daunce, singing all with one voice, "Commer goe ye before, commer goe ye, Gif ye will not goe before, commer let me."'—CLARENDON: In Greek, 'to go to sea in a sieve' was a proverbial expres-

And like a Rat without a tayle, 12
Ile doe, Ile doe, and Ile doe.

2. Ile giue thee a Winde. 14

13. *and Ile doe*] *and I'll not fail* Jackson.

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sion for an enterprise of extreme hazard or impossible of achievement.—[DYER (p. 34): The sieve, as a symbol of the clouds, has been regarded among all nations of the Aryan stock as the mythical vehicle used by witches, nightmares, and other elfish beings in their excursions over land and sea.—ED. ii.]

12. **tayle**] CAPELL (*Notes*, p. 4): *Tails* are the rudders of water-animals, as the 'rat' is occasionally, so that it is intimated in effect that she would find her port without rudder as well as sail in a sieve.—STEEVENS: It should be remembered (as it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting. The reason given by some old writers for such a deficiency is, that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures.—[SHERMAN: The commentators ordinarily assume that the witch proposes, in the language here used, to take the form of a rat, though she does not say so. It would be inartistic if the author caused this witch to go on declaring characteristic things, such as real witches would take for granted. Shakespeare's object is, of course, to make the audience realize what power these witches wield. —ED. ii.]

13. **Ile doe**] CLARENDON: She threatens, in the shape of a rat, to gnaw through the hull of the Tiger and make her spring a leak.—[PATON: In our opinion the Witch, in her fiendish vindictiveness, never dreamt of acting as suggested by the Clarendon editors. It was evidently to the destruction of the Tiger's *rudder* that she intended to apply her energies; and this view accepted, the 'Pilot's Thumb,' that ghastly treasure, takes an appropriate and strange significance. Had the Tiger sprung a leak, she would have gone down and 'there an end on't,' but she was to be knocked about, the sport of the elements, for more than a year and a half, unable to sink, and probably not to be lost in the end, but to strand on some unknown shore far from the many-mosqued City, or to drift, with her companionless and skeleton-like skipper, into her own bay. In the eight lines in this scene, commencing, 'I'll drain him dry as hay,' we seem, indeed, to have the reef out of which grew *The Rime of the Ancient Mariner*.—ED. ii.]

14. **Winde.**] STEEVENS: This free gift of a wind is to be considered as an act of sisterly friendship, for witches were supposed to sell them. In *Summer's Last Will and Testament*, [T. Nashe], 1600: '—— in Ireland and in Denmark both, Witches for gold will sell a man a wind, Which, in the corner of a napkin wrap'd, Shall blow him safe unto what coast he will,' [p. 65, ed. Haz. Dods. Nashe possibly had in mind the following passage from his own *Terrors of the Night* (1596): 'Farre cheaper may you buy a winde amongst them [Witches], than you can buy wine or faire words in the Court. Three knots in a thred, or an odde grandame blessing in the corner of a napkin, will carrie you all the world over,' p. 241, ed. Grosart.—ED. ii.]. See also Drayton: *Moon-Calf*, [line 865.—CLARENDON].—HUNTER quotes from Harington's *Notes on the* xxxviii*th Book of Orlando Furioso*, 'Sorcerers neare the North sea, use to sell the winde to sailers in glasses'; and

1. Th'art kinde. 15
3. And I another.
1. I my selfe haue all the other,
And the very Ports they blow,
All the Quarters that they know,
I'th' Ship-mans Card. 20

15. *Th'art*] Ff, Knt, Sing. ii, Wh. i, Del. *Thou'rt* Cap. Cam. Rlfe, Wh. ii. *Thou art* Pope, Furness, et cet.

18. *the very Ports*] *to every point* Robertson.

Ports] *points* Pope,+, Var. '73, '78, '85, Huds. iii.

18, 19. *blow ... know*] *know ... blow* Allen MS.

19. *know,*] *know.* Ff. *know* Cap. et seq.

20. *I'th'*] Ff,+, Wh. *In the* Ktly. *I'the* Cap. et cet.

Card.] *card*— Pope, Han.i. *card to show.* Coll. ii. (MS).

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from *The Russe Commonwealth*, by Giles Fletcher, 1591, to the effect that the Lap-landers give winds, 'good to their friends and contrary to other whom they mean to hurt, by tying of certain knots upon a rope (somewhat like to the tale of Eolus his wind-bag)'; and also, to the same effect, from Heywood's *Hierarchy of the Blessed Angels*, 1635.

18. **very**] JOHNSON: Probably, *various*, which might be easily mistaken for 'very,' being either negligently read, hastily pronounced, or imperfectly heard.—STEEVENS: The 'very ports' are the exact ports. Anciently to *blow* sometimes means to *blow upon*. So in *Love's Lab. L.* IV, iii, 109. We say it blows East or West, without a preposition.

18. **Ports**] CLARENDON: *Orts* for 'ports' seems probable. Ort, the same word as the German, is found as 'art' in the North of England and 'airt' in Scotland.—ELWIN: That is, all the points they *blow from*.—ANONYMOUS, 1807: We prefer *points*. To *blow a port* is a strange phrase. 'I not only,' says the witch, 'have all the other *chief* winds, but I also possess an influence over all the different directions in which they *blow*, according to the points described by seamen on their *card*.' Besides, her having the *ports* would answer no purpose, for the *bark could not be lost;* she could not prevent its arriving ultimately at its destination; it was only in her power to make it the sport of the winds: *tempest-tost*.—[MOBERLY: 'To blow a port,' like 'flet noctem,' 'cantu querulæ rumpunt arbusta cicadæ.'—ABBOTT (§ 198): Prepositions are frequently omitted after verbs of motion. We can still say: 'to descend the hill,' but not 'to descend the summit,' nor 'Some (of her hair) *descended* her sheav'd hat,' *Lov. Comp.* 31. These omissions may, perhaps, illustrate the idiom in Latin and in Greek poetry.—ED. ii.]

20. **Card**] STEEVENS: This is the paper on which the winds are marked under the pilot's needle; or perhaps the *sea-chart*, so called in Shakespeare's days.—NARES: Hence to *speak by the card* meant to speak with great exactness, true to a point. See *Hamlet* V, i, 149.—HUNTER: This is what we now call a chart. Thus in Hakluyt's *Virginia Richly Valued*, 1609, 'John Danesco said that he had seen the *sea-card*, and that from the place where they were the coast ran east and west unto,' etc. p. 164. In Sir Henry Mainwaring's *Seaman's Dictionary*, 1670, 'a *card*, or *sea-card*,' is said to be 'a geographical description of coasts, with the true distances, heights, and courses, or winds, laid down on it:

Ile dreyne him drie as Hay:
Sleepe ſhall neyther Night nor Day
Hang vpon his Pent-houſe Lid:
He ſhall liue a man forbid:
Wearie Seu'nights, nine times nine,
Shall he dwindle, peake, and pine:

21. *Ile*] *I'le* F_2F_3. *I will* Pope, +, Var. Mal. Steev. Var. Coll. ii, iii, Cam. Wh. ii, Huds. iii. *I'll* F_4, et cet.

25. *Seu'nights*] Ff, Pope, Theob. i, Warb. Cap. *sev'n nights* Johns. *seven-nights* Var. '73, '78, '85, Ran. Dyce, Huds. iii. *sennights* Cam. *sev'n-nights* Theob. ii, et cet.

26. *peake, and*] *peak and* Rowe, Var. '73.

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not describing any inland, which belongs to maps,' p. 20.—COLLIER (*Notes*, etc.): From line 16 to 20 all is rhyme, but line 20 has no corresponding line, and is evidently short of the necessary syllables. These are furnished by the MS Corrector, and we can scarcely doubt give the words by some carelessness omitted. [See *Text. Notes.*]—SINGER (*Sh.'s Text Vind.*): Evidently no rhyme was intended, for the word *know* already rhymes with to *blow* in the preceding line.—DYCE (ed. i.): In four other places in this scene we have lines without any rhyme: ll. 13, 29, 37, 40.—R. G. WHITE (ed. i.): That is, his *chart*, which rightfully should be pronounced *cart*, the *ch* as in *charta*.—DYCE (ed. ii.): 'A Sea-card, *charta-marina*.'—Coles's *Lat. and Eng. Dict.* I find in Sylvester's *Du Bartas*, 'Sure, if my *Card and Compasse* doe not fail, W'are neer the Port.'—*The Triumph of Faith*, p. 256, ed. 1641, where the original has 'mon Quadrant et ma Carte marine.'—HALLIWELL: The compass, or, here perhaps, the paper on which the points of the wind are marked. The term occurs in the same sense in *The Loyal Subject*, [Fletcher, 1618], ed. Dyce, p. 56: 'The card of goodness in your minds, that shews ye When ye sail false.'—CLARENDON: In Spenser, *Faerie Queene*, II, c. vii, v. 6: 'Upon his card and compass firmes his eye.' And Pope, *Essay on Man*, ii, 108: 'On life's vast ocean diversely we sail, Reason the card, but passion is the gale.'

21. **Ile . . . Hay**] HUNTER: This, it was believed, it was in the power of witches to do, as may be seen in any of the narratives of the cases of witchcraft.

23. **Pent-house**] MALONE: In Decker's *Gull's Horne-book*, [p. 79, ed. Grosart]: 'The two eyes are the glasse windowes, at which light disperses itself into every roome, having goodlie pent-houses of haire to overshaddow them.' So in *David and Goliath*, by Drayton, l. 373: 'His brows, like two steep penthouses, hung down Over his eyelids.'—CLARENDON: In the present passage the eyelid is so called without any reference to the eyebrow, simply because it slopes like the roof of a pent-house or lean-to. 'Pent-house' is a corruption of the French *appentis*, an appendage to a house, an out-house. So we have 'cray-fish' from *écrevisse*, and 'causeway' from *chaussée*. It is used in the sense of the Latin *testudo* in Fairfax's *Tasso*, Bk, xi, st. 33: 'And o'er their heads an iron penthouse vast They built by joining many a shield and targe.' [Hollyband (*French Dict.* 1593): 'Vne Appentis contre vne maison, *a penthouse*.'—ED. ii.]

24. **forbid**] THEOBALD: As under a *curse*, an *interdiction*. So IV, iii, 123.—[Thus also, BRADLEY, *N. E. D.*]

26. **dwindle**] STEEVENS: This mischief was supposed to be done by means of a waxen figure, representing the person to be consumed by slow degrees. In

Though his Barke cannot be loſt, 27
Yet it ſhall be Tempeſt-toſt.
Looke what I haue.
2. Shew me, ſhew me. 30
1. Here I haue a Pilots Thumbe,
Wrackt, as homeward he did come. *Drum within.*
3. A Drumme, a Drumme:
Macbeth doth come.
All. The weyward Siſters, hand in hand, 35

32. *Wrackt*] Ff, Rowe, Pope, Theob. Sing. ii, Wh. i. *Wreck'd* Han. et cet. i. *Wreckt* Theob. ii, +. *Wrack'd* Knt,

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Webster's *Duchess of Malfy*, IV, i, [p. 262, ed. Dyce]: '—— it *wastes* me more Than wer't my picture, fashion'd out of wax, Stuck with a magical needle, and then buried In some foul dung-hill.' [See *Appendix*, Holinshed, reference to present line, near the beginning.]—STAUNTON: In Scot's *Discoverie of Witchcraft*, [Bk. 12, ch. xvi.], there is, '*A charme teaching how to hurt whom you list with images of wax*, etc. Make an image in his name, whom you would hurt or kill, of new virgine wax; under the right arme-poke whereof place a swallow's heart, and the liver under the left; then hang about the neck thereof a new thred in a new needle pricked into the member which you would have hurt, with the rehearsall of certain words,' etc.

26. **pine**] R. G. WHITE: Pining away, the disease now known as *marasmus*, was one of the evils most commonly attributed to witchcraft; because, by the inferior pathological knowledge of the days when witches were believed in, it could be attributed to no physiological cause.—CLARENDON: See *Rich. III:* III, iv, 70–74. We have 'peak' in *Hamlet*, II, ii, 594. [Compare Scot's *Discoverie of Witchcraft* (Bk. 12, ch. xxi.): 'For L. Vairus saith, that old women have infeebled and killed children with words . . .; they have made men pine away to death,' etc.—ED. ii.]

28. **Tempest-tost**] STEEVENS: In *Newes from Scotland*, already quoted: 'Againe it is confessed, that the said christened cat was the cause of the *Kinges Majesties shippe, at his coming forthe of Denmarke, had a contrarie winde to the rest of the shippes* then beeing in his companie, which thing was most straunge and true, as the Kinges Majestie acknowledgeth, for when the rest of the shippes had a faire and good winde, then was the winde contrarie and altogether against his Majestie.'—[VISCHER (ii, p. 67): In place of this story Schiller here introduces a song, in ballad-form, of a fisherman who found a treasure and in consequence lost his peace of mind. [See *Appendix*.] There is more poetry in Schiller, but more of witchcraft in Shakespeare. Of course, in Schiller's version the cauldron with all its accessories is no longer suitable.—Ed. ii.]

34. **Macbeth doth come**] SHERMAN: Shakespeare undoubtedly had the actor impersonating the Third Witch pronounce these words as in excitement, yet slowly and ominously.—ED. ii.

35. **The . . . hand**] SEYMOUR: It has been suggested by Mr Strutt that the play should properly begin here; and, indeed, all that has preceded might well be omitted. Rosse and Angus express everything material that is contained in the

Posters of the Sea and Land, 36

third scene; and as Macbeth is the great object of the witches, all that we hear of the sailor and his wife is rather ludicrous and impertinent than solemn and material. I strongly suspect it is spurious.—C. LOFFT (ap. Seymour): The play would certainly begin much more dramatically at this line, or preferably, I think, a line higher. 'Macbeth doth come!' uttered with solemn horror by one of the prophetic sisters, would immediately fix and appropriate the incantation; and give it an awful dignity by determining its reference to the great object of the play.

35. **weyward**] THEOBALD: This word [wayward], in general, signifies *perverse*, *froward*, *moody*, etc., and is everywhere so used by Shakespeare, as in *Two Gent.* [I, ii, 57], *Love's Lab. L.* [III, i, 181], and *Macbeth.* It is improbable the *Witches* would adopt this epithet to themselves in any of these senses. When I had the first suspicion of our author's being corrupt in this place, it brought to mind this passage in Chaucer's *Troilus and Cresseide*, iii, 618: 'But, O Fortune, executrix of *wierdes*,' which word the Glossaries expound to us by *Fates* or Destinies. My suspicion was soon confirmed by happening to dip into Heylin's *Cosmography*, where he makes a short recital of the story of *Macbeth* and *Banquo*: 'These two travelling together through a Forest were met by three Fairies, Witches, *Wierds*, the Scots call them,' etc. I presently recollected that this story must be recorded at more length by Holinshead, with whom I thought it was very probable that our author had traded for the materials of his tragedy, and therefore confirmation was to be fetch'd from this fountain. Accordingly, looking into his *History of Scotland*, I found the writer very prolix and express, from Hector Boethius, in this remarkable story; and in p. 170, speaking of these Witches, he uses this expression: 'But afterwards the common opinion was, that these women were either the *weïrd* Sisters, that is, as ye would say, the Goddesses of *Destiny*,' etc. Again: 'The words of the three *weïrd* sisters also (of whom ye have heard) greatly encouraged him thereunto.' I believe by this time it is plain, beyond a doubt, that the word *Wayward* has obtain'd in Macbeth, where the witches are spoken of from the ignorance of the Copyists, and that in every passage where there is any relation to these *Witches* or *Wizards* my emendation must be embraced, and we must read *weïrd*.—STEEVENS: From the Saxon *wyrd*, *fatum*. Gawin Douglas translates, 'Prohibent nam cetera *parcæ* Scire' (*Æneid*, iii, 379) by 'The *weird sisteris* defendis that suld be wit.'—p. 80.—MALONE: 'Be aventure Makbeth and Banquho were passand to Fores, quhair kyng Duncane hapnit to be for ye tyme, and met be ye gait thre women clothit in elrage and uncouth weid. They wer jugit be the pepill to be *weird sisters*.' —*Bellenden's trans. of Hector Boethius.*—NARES: In '*The Birth of Saint George*' it means a *witch* or *enchantress*: 'To the weïrd lady of the woods.'—*Percy's Rel.* iii, p. 218, ed. 1765.—KNIGHT: We cannot agree with Tieck that the word is *wayward*—wilful. The word is written *weyward* in the original to mark that it consists of two syllables.—DYCE (*Remarks*, etc.): In *Ortus Vocabulorum*, 1514, we find: 'Cloto . . . anglice, one of the *thre wyrde systers*.'—HUNTER (ii, 162): There is no just pretence for supplanting 'wayward' and substituting 'weird.' 'Weird' may be the more proper—the more scientific term; it may come nearer the etymological root, it may be the derivative of some ancient root of *word*, as *fatum* of *for*, and 'wayward' may suggest an erroneous origin and a wrong meaning, since we have the word 'wayward' in a well-known sense; but notwithstanding this, an editor ought not to think himself at liberty to print *weird*, the author having written 'wayward,' to the

Thus doe goe, about, about, 37
Thrice to thine, and thrice to mine,
And thrice againe, to make vp nine.
Peace, the Charme's wound vp. 40

Enter Macbeth and Banquo.

38. *Thrice*] *Thice* F_2.
41. SCENE IV. Pope, Han. Warb. Johns.
Banquo.] Banquo, with Soldiers and other Attendants. Rowe, +. Banquo, journeying; Soldiers, and Others, at a Distance. Cap.

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manifest injury of the verse, though the facts just named would form a very proper subject for a note, in which we were to be informed who and what the wayward sisters were, and why they were so designated. Shakespeare is by no means peculiar in writing 'wayward.' Heywood, in his *The Late Witches of Lancashire*, has, 'You look like one of the Scottish wayward sisters.'—R. G. WHITE: This word should be pronounced *wayrd* (*ei* as in 'obeisance,' 'freight,' 'weight,' 'either,' 'neither'), and not *weerd*, as it usually is.—CLARENDON: *Weird* is given in Jamieson's Scottish Dictionary as a verb, to determine or assign as one's fate, also to predict. He gives also 'weirdly,' *i. e.* happy, and 'weirdless,' *i. e.* unhappy.

37–39. **Thus . . . nine**] CLARENDON: They here take hold of hands and dance round in a ring nine times, three rounds for each witch. Multiples of three and nine were specially affected by witches ancient and modern. See Ovid, *Metam.* xiv, 58: 'Ter novies carmen magico demurmurat ore,' and vii, 189–191: 'Ter se convertit; ter sumptis flumine crinem Irroravit aquis; ternis ululatibus ora Solvit.'—KNIGHT: There really appears no foundation for Steevens's supposition that this scene was *uniformly* metrical. It is a mixture of blank-verse with the seven-syllable rhyme, producing from its variety a wild and solemn effect which no regularity could have achieved. '*Where . . . swine*' [lines 3 and 4] is a line of blank verse; line 5 is a dramatic hemistitch. We have then four lines of blank verse before the lyrical movement, 'But in a sieve,' etc. '*I'll . . . another*' [14–16] is a ten-syllable line rhyming with the following octo-syllabic line. So, in the same manner, *I' the . . . hay:* is a ten-syllable line, rhyming with the following one of seven syllables.

41. **Enter Macbeth and Banquo**] KARL BLIND (*Academy*, 1 March, 1879): It has always struck me as noteworthy that in the greater part of the scene between the Weird Sisters, Macbeth, and Banquo, and wherever the Witches come in, Shakespeare uses the staff-rime in a very remarkable manner. Not only does this add powerfully to the Archaic impressiveness and awe, but it also seems to bring the form and figure of the Sisters of Fate more closely within the circle of the Teutonic idea. The very first scene in the first act opens strongly with the staff-rime: '*W*hen shall *w*e three meet again?—*W*hen the hurly-burly's done, *W*hen the battle's lost and *w*on.—That will be ere *s*et of *s*un.' This feature in Shakespeare appears to me to merit closer investigation; all the more so because a less regular alliteration, but still a marked one, is found in not a few passages of a number of his plays.—ED. ii. [The Anglo-Saxon staff, or stave-rime, is the oldest form of verse, and, although alliteration is a marked characteristic, yet its use is governed by more stringent rules than the recurrence of similar-sounding consonants. A complete verse consists of a couplet, with two accents, or loud syllables, to each line, connected by alliteration.

Macb. So foule and faire a day I haue not ſeene. 42
Banquo. How farre is't call'd to Soris? What are theſe,

43. *Soris*] Ff, Rowe. *Foris* Pope,+. *Forres* Harry Rowe, Sing. ii, Dyce, Cam. Wh. Coll. iii. *Fores* Var. '73, et cet.

Each couplet should have at least three of these alliterative or rime-letters, of which two are placed on the accented syllables of the first line, and are called the sub-letters, and one on the first accented syllable of the second line; the last is the chief letter. Should the initial consonants be wanting, the vowel sounds are more commonly different. (See Rask, *Icelandic Grammar*, p. 205; F. A. March: *Comparative Grammar of the Anglo-Saxon Language*, p. 222; Guest, *History of English Rhythms*, p. 137 et seq.; also W. W. Skeat: *Essay on Alliterative Poetry*, in Percy's Folio MS, ed. Hales and Furnivall, iii, xiii.) Applying these rules to the passages, whereto Blind has called attention, it is evident that, as true Anglo-Saxon couplets, they are deficient. For example, in the lines: '*W*hen the hurly-burly's done, *W*hen the battle's lost and *w*on,' the rime-letters are not, in the first place, in the proper positions in the lines; secondly, the lines themselves have more than two accents. Alliteration is, in fact, quite as prominent throughout the speech of the Captain (I, ii.) as in any of the Witch scenes; thus, '*S*hipwracking *s*torms and direful Thunders: *S*o from that *S*pring whence *c*omfort seemed to *c*ome.'—Ed. ii.]

41. **Macbeth**] Dowden (p. 250): Shakespeare does not believe in any sudden transformation of a noble and loyal soul into that of a traitor and murderer. At the outset, Macbeth possesses no real fidelity to things that are true, honest, just, pure, lovely. He is simply not yet in alliance with the powers of evil. He has aptitudes for goodness and aptitudes for crime. Shakespeare felt profoundly that this careless attitude of suspense or indifference between virtue and vice cannot continue long.—Ed. ii.

42. **foule and faire**] Elwin: *Foul* with regard to the *weather*, and *fair* with reference to his *victory*.—Delius: Macbeth enters engaged in talking with Banquo about the varying fortune of the day of battle which they had just experienced. 'Day' as equivalent to 'day of battle' was frequently used.—Clarendon: A day changing so suddenly from fine to stormy, the storm being the work of witchcraft.—[Dowden (p. 249): Observe that the last words of the witches in the opening scene of the play are the first words which Macbeth himself utters: 'Fair is foul, and foul is fair.' Shakespeare intimates by this that, although Macbeth has not yet set eyes upon these hags, the connection is already established between his soul and them. Their spells have already wrought upon his blood.—Ed. ii.]

43. **Soris**] Clarendon: Forres is near the Moray Frith, about halfway between Elgin and Nairn.

43. **What are these**] Fletcher (p. 144): The expressions of enquiring surprise which escape from the chieftains on first beholding these apparitions sufficiently show that Shakespeare conceived them as quite independent of anything which the superstition of the time in which the story is laid may be supposed to have imagined: they are as new and strange to the *fancy* as they are to the *eyes* of their beholders. It is instructive, also, to mark the first indications given us of the strong difference of character between Banquo and Macbeth, by the very different tone in which they address these novel personages. Banquo uses the language of cool and modest enquiry; but Macbeth betrays at the very first his habit of selfish, headstrong wilful-

So wither'd, and ſo wilde in their attyre,
That looke not like th'Inhabitants o'th'Earth,
And yet are on't? Liue you, or are you aught
That man may queſtion? you ſeeme to vnderſtand me,
By each at once her choppie finger laying
Vpon her skinnie Lips: you ſhould be Women,
And yet your Beards forbid me to interprete
That you are ſo.

Mac. Speake if you can: what are you?

1. All haile *Macbeth*, haile to thee *Thane* of Glamis.

45. *th'Inhabitants o'th'*] Ff, Rowe, Theob. Wh. *inhabitants of* Pope, Han. *th' inhabitants o' the* Coll. *the inhabitants o' the* Cap. et cet.

48. *choppie*] *chappy* Coll. Dyce, Wh. Glo. *choppy* Rowe, et cet.

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ness, and overbearing command. Banquo continues in the same reasonable and moderate strain towards beings whom he feels to be exempt from his control. Macbeth persists in *commanding* them to speak; yet, when first addressed by Banquo, they had given a distinct sign ['By each at once her choppy finger laying Upon her skinny lips'] that they were not accessible to human understanding. They return, indeed, no word of answer to either of their human interlocutors; their enigmatical announcements are clearly premeditated and purely gratuitous.—Ed. ii.

44. **wither'd**] DAVIES (ii, 75): When James I. asked Sir John Harington, 'Why the devil did work more with ancient women than others?' Sir John replied: 'We were taught hereof in Scripture, where, it is told, *that the devil walketh in dry places.*' ['When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest, and findeth none.'—*Matthew*, xii, 43; also *Luke*, xi, 24.—Ed. ii.]

47. **question**] JOHNSON: That is, Are ye any beings with which man is permitted to hold converse, or of whom it is lawful to ask questions?—HUNTER: To me it appears to mean, Are you beings capable of hearing questions put to you, and of returning answers? And with this meaning what Banquo next says is more congruous.

49. **should**] See I, ii, 57: 'So *should* he looke,' etc.

50. **Beards**] STAUNTON: Witches, according to the popular belief, were always bearded. So in *The Honest Man's Fortune*, II, i: '—— and the women that Come to us, for disguises must *wear beards;* And that's to say, a *token of a witch.*'

52. **Speake if you can**] COLEMAN (*Gent. Maga.*, March, 1889): It seemed as though [Macready] could scarcely repress his impatience during the six or eight lines of interrogatory which came from his co-mate in command, and it was in a quick imperious tone that he dashed over to the centre of the stage and exclaimed: 'Speak if you can! What are you?' The sinister prophecies of the weird sisters seemed to thrill through the man's soul and body as he started away, and for a moment 'stood rapt in the wonder of it.'—Ed. ii.

53. **Glamis**] SEYMOUR: This is, in Scotland, always pronounced as a monosyllable, with the open sound of the first vowel, as in *alms*. The four lines [I, v, 15; I, v, 60; II, ii, 54; and III, i, 3] appear to exhibit the word as a disyllable, a mis-

2. All haile *Macbeth*, haile to thee *Thane* of Cawdor.
3. All haile *Macbeth*, that ſhalt be King hereafter.
Banq. Good Sir, why doe you ſtart, and ſeeme to feare
Things that doe ſound ſo faire? i' th' name of truth
Are ye fantaſticall, or that indeed
Which outwardly ye ſhew? My Noble Partner
You greet with preſent Grace, and great predi&tion

55. *that ſhalt*] *thou ſhalt* Harry Rowe, Glo. 57. *i' th' name*] *i' the name* Cap. et seq.

take somewhat similar to that by which, in Ireland, James and Charles are so extended—Jamès and Charlès.—STEEVENS: The thaneship of Glamis was the ancient inheritance of Macbeth's family. The castle where they lived is still standing. See a particular description of it in Gray's letter to Dr Wharton, dated Glames Castle. [See also an article entitled *Glamis*, by Lady Glamis, *Pall Mall Magazine*, April, 1897.—ED. ii.]

53–55. HUDSON (ed. iii, p. 21): It seems worthy of remark how Buchanan represents the salutation of the Weird Sisters to have been the coinage of Macbeth's dreams; as if his mind were so swollen with ambitious thoughts, that these haunt his pillow and people his sleep: and afterwards, when a part of the dream came to pass without his help, this put him upon working out a fulfilment of the remainder. Nor in this view of the matter is it easy to see but that a dream would in every way satisfy the moral demands of the case, though it might not answer the conditions of the drama.—Ed. ii.—LIBBY (see note on I, ii, 53): Why is the thanedom of Glamis polluted by the lips of these unnatural sisters? Would it not be in the manner of Shakespeare to hint that Macbeth's first uncertain step in criminal ambition was an unfilial desire to succeed Sinel before the appointed time? Macbeth's references to future time are worthy of separate study. *In this way of looking at the three all hail's the first ambition was premature inheritance, which is a rather intangible form of murder: the second is the guilty silence which results in the execution of the innocent Cawdor whom Macbeth should have defended and cleared; this is passive murder: the third step is the horrible midnight assassination of Duncan. Surely this gradual though terribly swift descent into the river of blood is more human than the headlong plunge of the regular view.*—Ed. ii.

58. **fantasticall**] JOHNSON: That is, creatures of fantasy or imagination. ['Herewith the aforesaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho.'—Holinshed. See *Appendix*.—Ed. ii.]—ABBOTT (§ 236): In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, though observed in our version of the Bible, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says: 'The second person plural is for reverence sake to some singular thing.' See lines 59, 60, 62, 63.

60. **present Grace**] HUNTER: There is here a skilful reference to the thrice repeated 'Hail' of the witches. 'Thane of Glamis' he was; that is the 'present grace'; but 'Thane of Cawdor' was only predicted; this is the 'noble having'; the prospect of royalty is only 'hope,' 'of royal hope.'

Of Noble hauing, and of Royall hope,
That he ſeemes wrapt withall: to me you ſpeake not.
If you can looke into the Seedes of Time,
And ſay, which Graine will grow, and which will not,
Speake then to me, who neyther begge, nor feare
Your fauors, nor your hate.

1. Hayle.
2. Hayle.
3. Hayle.
1. Leſſer then *Macbeth*, and greater.
2. Not ſo happy, yet much happyer.
3. Thou ſhalt get Kings, though thou be none:

So all haile *Macbeth*, and *Banquo*.

1. *Banquo*, and *Macbeth*, all haile.

Macb. Stay you imperfect Speakers, tell me more:
By *Sinells* death, I know I am *Thane* of Glamis,

62. *wrapt*] *rapt* Pope et seq.
64. *not*] *rot* Porson MS ap. Cam.
73. *So*] Om. Pope, Han.
73, 74. *So...all haile.*] 1, 2, 3 in chorus. *So...all hail.* Lettsom (ap. Dyce ii), Huds. iii.
74. 1. Banquo] 1, 2. *Banquo* Cap.
76. *I am*] *I'm* Pope, +, Dyce ii, iii, Huds.

61. **hauing**] STEEVENS: That is, *estate, possession, fortune. Twelfth Night*, III, iv, 379. *Merry Wives*, III, ii, 73.—UPTON (p. 300) gives this as an instance of Shakespeare's knowledge of Greek, in that it is equivalent to ἕχεια, *habentia*.—FARMER (ed. ii, p. 19) contradicts, and shows that it was common language of Shakespeare's time.—CLARENDON: In IV, iii, 95, where we read, 'my more-having,' so hyphenated in the folio, 'having' is not a substantive.

62. **wrapt**] STEEVENS: That is, *rapturously affected, extra se raptus*.—CLARENDON: F_1 is by no means consistent in the spelling of this word. In *Timon*, I, i, 19, it has 'rapt.' Of course from its etymology, *rapere, raptus*, it should be spelt 'rapt,' but the wrong spelling was used even by Locke (as quoted by Johnson).

65, 66. **Speake then . . . your hate**] HUDSON (ed. iii, p. 25): The contrast in the behaviour of the two men at this point is deeply significant. Belief takes hold of them both alike, for aught appears. Yet, while Macbeth is beside himself with excitement, and transported with guilty thoughts and imaginations, Banquo remains calm, unexcited, and perfectly self-poised. His intellectual forces are indeed stimulated by the preternatural address, but stimulated only to moralise the occasion, and to draw arguments in support of his better mind. He hears the speakers with simple wonder; shows no interest in them but that of an honest and rational curiosity; his mind is absorbed in the matter before him; and because he sees nothing of himself in them, and has no germ of wickedness for them to work upon, therefore he 'neither begs nor fears their favours nor their hate.'—Ed. ii.

76. **Sinells**] POPE: The father of Macbeth.—RITSON: His true name was Finleg, corrupted, perhaps typographically, to *Synele*, in Hector Boethius, from whom it

But how, of Cawdor? the *Thane* of Cawdor liues 77
A prosperous Gentleman: And to be King,

came to Holinshed.—BOSWELL: Dr Beattie conjectured that the real name of the family was *Sinane*, and that *Dunsinane*, or the hill of *Sinane*, from thence derived its appellation. CLARENDON: In Fordun's *Scotichronicon*, Bk. iv, ch. 44, Macbeth is called 'Machabeus filius Finele.'—HERRIG assures us that 'By Sinel's death' is not an adjuration.—[SHERMAN: The implication is that the death of Sinel has occurred since Macbeth went into the field; so that the son had not yet entered into possession of his father's domain or assumed his title. This well suits the author's need of dramatic and geographic concentration, since Glamis, a village ten miles north of Dundee, on the Frith of Tay, is almost as far from Forres and Inverness, the present estate and castle of Macbeth, as Fife.—ED. ii.]

77, 78. **the Thane of Cawdor . . . Gentleman**] LIBBY (see note on I, ii, 53): Macbeth means by this that Cawdor is probably where he and Banquo left him, in the Scotch camp. It is simply incredible that these words are used of an imprisoned rebel, who had turned traitor on the field after being in the absolute confidence of the king. The words, 'The thane of Cawdor lives, a prosperous gentleman,' are shaded down to the simple statement of his living when Ross salutes Macbeth as Cawdor. Will any reader believe that this is simply the result of corrupt readings? What method there must be in the corrupting of the two scenes when they are perfectly coherent from speech to speech, but incongruous when compared as scenes. But there is no incongruity whatever. Macbeth and Banquo desire every word of the witch's predictions to come true: both know Cawdor innocent; but to carry out the prediction Macbeth must succeed Cawdor. Ross's announcement trebles the desire of both that Cawdor may be out of the way. If Macbeth and Banquo are not allied in a guilty silence why do they not press Ross for an explanation of the downfall of so prominent a noble? *If Macbeth were an honest man would he not have questioned Ross far enough to allay the expressed doubts of Angus as to how Cawdor had been a rebel?* To suppose Cawdor an innocent man—traduced and ruined by Ross, partly to curry favor with Macbeth, and partly from a natural malignity—to suppose this most probable hypothesis is to banish every difficulty in this otherwise hopeless scene: to reject this view is to leave Scenes ii. and iii. in a confusion much worse than annotators have admitted, and the reasons for the presence of Angus in both scenes, and in fact for most of Scene ii, are entirely lost.—ED. ii.—DEIGHTON: Shakespeare has here been charged with an inconsistency in making Macbeth speak in these terms of one who in I, ii, 64–5, is said to have 'assisted' the King of Norway. Assisted does not necessarily imply assistance in person, but rather refers to the 'new supplies of men' (I, ii, 38) sent to Norway's aid by Cawdor, who is also said to have strengthened the rebel Macdonwald 'With *hidden* help and vantage' (I, iii, 125–6). It is quite possible that Macbeth, having left the field of battle as soon as it was over to proceed to Forres, and not having yet joined the king, was ignorant of Cawdor's treachery and of the sentence passed upon him. If so, there is nothing strange in his speaking of that thane as *a prosperous gentleman*. That Cawdor's defection was the result of sudden impulse may, I think, be inferred from Duncan's surprise when informed of it by Ross; and that the facts were not generally known is shown by the words of Angus (I, iii, 124–7), though he, as Ross's companion, might be presumed to have heard them so far as they had been ascertained. Shakespeare nowhere states that Cawdor had taken part in the battle:

Stands not within the proſpect of beleefe,
No more then to be Cawdor. Say from whence
You owe this ſtrange Intelligence, or why
Vpon this blaſted Heath you ſtop our way
With ſuch Prophetique greeting?
Speake, I charge you. *Witches vaniſh.*
Banq. The Earth hath bubbles, as the Water ha's,
And theſe are of them: whither are they vaniſh'd?
Macb. Into the Ayre: and what ſeem'd corporall,

83, 84. *With...I charge you*] One line, Pope et seq.

87–89. *Into the Ayre...ſtay'd*] Two lines, ending *melted...ſtay'd* Cap. et seq.

while Holinshed merely mentions that, shortly after peace had been made by Duncan and the Danes, 'The Thane of Cawdor being condemned at Forres of treason against the king committed; his lands, livings, and offices were given of the king's liberalitie to Makbeth.'—Ed. ii.

78–80. **A prosperous Gentleman . . . Cawdor**] LIBBY (see note on I, ii, 53): These words are most emphatic and are used to render the possibility of [his] being king utterly absurd. Let those who think Cawdor guilty explain these words away: they will find that it is a question not of a new hypothesis against an old one, but of a new hypothesis against none whatever. No one will believe that Cawdor was a rebel prisoner through Macbeth's exertions and that Macbeth was unaware of the fact. In an ancient battle such a thing would be absolutely impossible.—Ed. ii.

79. **prospect**] CLARENDON: 'The eye of honour,' *Mer. of Ven.* I, i, 137, is a somewhat similar phrase. Compare also, 'scope of nature,' *King John*, III, iv, 154.

84. **Witches vanish**] ANONYMOUS (*Sunday Times*, London, 30 Dec. 1888): We make bold to say that Mr Irving as Macbeth in the heath scene accomplished what high authority has pronounced impossible. His whole attitude as the bewildering prophecy strikes upon his ear, and as the strange prophets vanish into thin air, is that of a man who has actually held converse with the spirits of another world. He is not only dazed, but scared; and when Ross and Angus bring him their message from the king, it is some time before he can collect himself sufficiently to listen to their congratulations. It is perhaps because Irving's Thane of Cawdor is essentially a weaker man than his stage predecessors—a murderer deliberately robbed of all air of heroism and reduced to the level of a craven criminal—that this particular effect is rendered possible and that the witches' superhuman influence over him becomes so marked.—Ed. ii.

86. **of them**] CLARENDON: For an instance of the preposition 'of' thus used partitively see Bacon's *Essays*, 'Of Atheism,' p. 65, ed. Wright: 'You shall have of them, that will suffer for Atheisme, and not recant.'

87. **corporall**] CLARENDON: Shakespeare always uses the form 'corporal,' as in I, vii, 94. Milton has both forms, as in *Paradise Lost*, iv, 585: 'To exclude Spiritual substance with corporeal bar.' And in *Samson Agonistes*, 616: 'Though void of corporal sense.' In *Paradise Lost*, v, 413, the original edition, 1667, has 'corporeal,' where, clearly, we should read 'corporal': 'And corporeal to incorporeal turn.' Shakespeare has 'incorporal' once, viz., in *Hamlet*, III, iv, 118. He never uses 'incorporeal.'

Melted, as breath into the Winde. 88
Would they had ſtay'd.
Banq. Were ſuch things here, as we doe ſpeake about? 90
Or haue we eaten on the inſane Root,
That takes the Reaſon Priſoner?
Macb. Your Children ſhall be Kings. 93

91. *on*] *of* F_4, +, Ran. Steev. Var. '21, Sing. i. *o'* Cap.

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88. **Melted**] ELWIN: The emphasis should be laid upon 'seem'd,' and the division of ideas is at 'corporal,' and there the rest should be made by the speaker, for the mind dwells first on the *seeming materiality*, and then turns to the antithesis of *invisibility*. 'Melted' consequently belongs to the second line, which is uttered in accents of wonder, and with a rapidity illustrative of the act it describes.

91. **on**] ABBOTT (§ 138): It would be hard to explain why we still say, 'I live *on* bread,' but not 'have we eaten *on* the insane root'; as hard as to explain why we talk of a 'high' price or rate, while Beaumont and Fletcher speak of a 'deeper rate' (§ 181). Compare *1 Hen. IV:* V, ii, 71; *Hamlet*, I, i, 88; *Corio.* IV, v, 203. Note the indifferent use of *on* and 'of' in *Hamlet*, IV, v, 200.—CLARENDON: See V, i, 59, and also *Jul. Cæs.* I, ii, 71, and *Mid. N. D.* II, i, 266.

91. **insane Root**] STEEVENS: Shakespeare alludes to the qualities anciently ascribed to Hemlock. In Greene's *Never too Late*, 1616: 'you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects,' [p. 195, ed. Grosart. —ED. ii.]. In Jonson's *Sejanus:* '——they lay that hold upon thy senses, As thou hadst snuft up hemlock,' [III, ii, p. 86, ed. Gifford.—Ed. ii.].—MALONE: In Plutarch's *Life of Antony* (North's translation, which Shakespeare must have diligently read) the Roman soldiers are said to have been enforced, through want of provisions, in the Parthian war, to 'taste of rootes that were never eaten before; among the which there was *one* that killed them, and *made them out of their wits*, for he that had once eaten of it, his *memorye was gone from him, and he knew no manner of thing*, but only busied himself in digging and hurling of stones from one place to another,' etc.—DOUCE: '*Henbane* . . . is called *Insana*, mad, for the use thereof is perillous, for if it be eate or dronke, it breedeth madnesse, or slow lyknesse of sleepe. Therefore this hearb is called commonly *Mirilidium*, for it taketh away wit and reason.'—Batman *Uppon Bartholome de propriet. rerum*, xviii, ch. 87.—CLARENDON: Hector Boece calls it [the 'Mekilwort berie,' see *Appendix*], *Solatrum amentiale*, that is, deadly nightshade, of which Gerarde, in his Herball, writes: 'This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madnes, if a fewe of the berries be inwardly taken.' Perhaps this is the 'insane root.'—BEISLEY (*Shakespeare's Garden*, p. 85): It is difficult to decide what plant Shakespeare meant. John Bauhin, in his *Historia Plantarum*, says: 'Hyoscyamus was called *herba insana*.' In some of our recent botanical journals it is stated that the *Atropa belladonna* (deadly nightshade, or dwale) is the plant alluded to.—[PATON: Buchanan (*Rerum Scoticarum Historia*, 1582) says: '. . . a great deal of Bread and Wine was sent them (the Norwegians), both Wine pressed out of the grape and also strong Drink made of Barley Malt, mixed with the juice of a poysonous Herb, . . . called Sleepy Nightshade. . . . The vertue of the Fruit, *Root* and especially of the Seed, is soporiferous, and *will make men mad if taken in too great quantities.*'—Ed. ii.]

Banq. You ſhall be King.
Macb. And *Thane* of Cawdor too: went it not ſo? 95
Banq. Toth' ſelfe-ſame tune, and words: who's here?

Enter Roſſe and Angus.

Roſſe. The King hath happily receiu'd, *Macbeth*,
The newes of thy ſucceſſe: and when he reades
Thy perſonall Venture in the Rebels fight, 100
His Wonders and his Prayſes doe contend,
Which ſhould be thine, or his: ſilenc'd with that, 102

96. *who's*] *but who is* Han.
97. SCENE V. Pope, Han. Warb. Johns.
Roſſe] Macduff. D'Av. '74.
and Angus] and Macduff. Booth.
100. *Venture*] *'venture* Warb. Johns.
Rebels] Ff. Rowe. Theob. i. *rebel's* Johns. Sing. ii, Sta. Del. Ktly. *rebels'* Theob. ii, et cet.
101, 102. *contend, Which...that*] *contend.—Silenc'd with that which should be thine, not his* Becket. *contend What ...that* Huds. iii. *contend Which should be—thine or his—...that.* Mull.
102. *ſhould*] *would* Pope.
thine, or] *thine or* F_4.
his: ſilenc'd] *his. Silenc'd* Pope, +, Coll. Sing. ii, Wh. i, Ktly.

97. **Rosse**] FRENCH (p. 293): This title really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross, by the death of his father, Finley. In line 76 of this scene, 'Sinel' (from Holinshed) is put for Finley, and 'Glamis' for Ross. This title should not be confounded with one similar in sound, which is spelt Rosse, and is an Irish dignity.

98–109. LIBBY: What are the facts about these inconsistent speeches, the one to Duncan in the second scene and this one to Macbeth? Angus heard Ross deliver a confused and ambiguous account of the battle to Duncan and heard Duncan pronounce the fate of Cawdor. Angus must have enquired of Ross what Cawdor had done that he should have been alluded to as a traitor. Ross had evidently not satisfied him, for Angus tells Macbeth that he does not know what wrong Cawdor had done. It is before Angus that Ross must now give an account of that speech to Duncan, and in such words as shall not make Macbeth and Banquo exclaim that Cawdor is innocent. Here are some of the ambiguities of his words: (*a*) He gives Macbeth the impression that he was not himself the messenger to Duncan, but so carefully that Angus does not suspect it. (*b*) 'Thy personal venture in the rebel's fight' alludes to Macdonwald as Macbeth and Banquo understand it (and as the sergeant would have also understood it), while to Angus it brings a confused notion of Norway and Cawdor. (*c*) 'Silenc'd with that' to Macbeth means that Duncan was overcome with wonder and admiration of the awful duel with Macdonwald: To Angus it means that Duncan was so taken up with anger at Cawdor's treachery that he paid no attention to the news of the battle.—Ed. ii.

100. **Rebels**] DELIUS: 'Personal venture' evidently refers to Macbeth's duel with Macdonwald, and therefore *rebel's* is better than *rebels'* of other editors.

102. **his**] STEEVENS: That is, private admiration of your deeds, and a desire to

In viewing o're the reſt o'th'ſelfe-ſame day, 103
He findes thee in the ſtout Norweyan Rankes,
Nothing afeard of what thy ſelfe didſt make 105
Strange Images of death, as thick as Tale

105. *afeard*] *afraid* F_4, +.
106. *death, as*] Ff, Knt i. *death; as* Rowe. *death. As* Pope, et cet.
106, 107. *Tale Can*] *hail Came* Rowe, Cam. *tale, Came* Johns. conj. Mal. Steev. Var. '21, Sing. Coll. Sta. Wh. Ktly, Huds. *bale Came* Becket. *hail Ran* Del. conj.

do them public justice by commendation, contend in his mind for pre-eminence.—ELWIN: His *wonders* and his *praises* maintain a contention whether *he* should be more actuated *by*, or *you* more the object *of*, his *wonders* or his *commendations*. That is, which of the two it most befits *him to give*, or *you to excite*. The two words are used in the plural to indicate more strongly the repeated excitation of the separate sensations of *astonishment* and *approbation*.—HALLIWELL: That is, the king's wonder and commendation of your deeds are so nearly balanced, they contend whether the latter should be prominently thine, or the wonder remain with him to the exclusion of any other thought.—BAILEY: I suggest *thy praises* for 'his praises,' and that in the next line 'silenced' be placed before 'thine.' That is, the king utters exclamations of his own wonder while he reads *thy* praises in the despatches, and these two utterances seem to contend which shall silence the other, or, in different language, which shall have the predominance. *Thy praises* is countenanced by line 108. CLARENDON: There is a conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence.—[SPRAGUE: There is no need of changing the text. The king speaks, though vaguely, of a 'greater honor,' of which the thaneship of Cawdor is but 'an earnest.' That 'greater honor' can hardly be anything less than the crown itself. Originally the claim of Macbeth to the throne was better than Duncan's, and now Macbeth has by his valor saved Scotland, while old Duncan has done nothing. Duncan is conscious of ingratitude in bestowing nothing but the petty Thanedom of Cawdor as a reward for Macbeth's brilliant services; wishes 'that the proportion both of thanks and payment' might have been in his power to bestow, but feels that more is due Macbeth than the entire kingdom can pay. The kingdom is Macbeth's by right, Duncan's by possession. Whose shall it be? He is in doubt which thing to give Macbeth, which thing to retain as his own. In this mood 'his wonders and his praises do contend (as to) which (*i. e.* dignity, wealth or the kingdom itself) should (ought to) be thine (Macbeth's) or his.' Ross and Angus evidently think the magnanimous king is on the point of abdicating in favor of his heroic cousin. But the king, after hinting at such abdication, prudently checks himself, 'silenced with that.'—ED. ii.]

102. **that**] CAPELL: 'That' can refer to no other substantive but one implied in 'contend,' with contention; contention which became him most of these duties hindered his farther process in either, 'silenced' Duncan.

106. **Images of death**] SPRAGUE: A recollection of *plurima mortis imago* (*Æneid*, II, 369)? This is usually interpreted as *corpses!* Is it not rather the shapes in which Death presents itself? Or should we pause after 'of,' and interpret, 'Nothing afraid of death, which thou didst make strange images of'?—Ed. ii.

Can poſt with poſt, and euery one did beare 107

107. *with*] *on* Pope, +.

106. **Tale**] JOHNSON: That is, posts arrived as fast as they could be counted.—STEEVENS: As *thick* anciently signified as *fast*. To *speak thick*, in Shakespeare, does not mean to have a *cloudy, indistinct utterance*, but to *deliver words with rapidity*. So in *Cymb.* III, ii, 58, and in *2 Hen. IV.* II, iii, 24.—MALONE: '—— breathe out damned orisons *As thicke as haile-stones* 'fore the Spring's approach.'—*First Part of the Troublesome Raigne of King John*, 1591, [p. 62, ed. Bowle.—ED. ii.].—HARRY ROWE: 'Tale' means 'Counters,' used formerly in summing up money. Shakespeare very justly compares his posts to the rapid manner that counters are shifted by the fingers. For this reading I am obliged to the mistress of a post-house, who happened to be present when my company acted this play.—SINGER: '*Thicke*,' says Baret, 'that cometh often and *thicke* together; creber, frequens, *frequent, souvent venant*.' And again, 'Crebritas literarum, the often sending, or *thicke* coming of letters. *Thicke* breathing, anhelitus creber.' To *tale* or tell is to *score* or *number*. Thus also in Forbes's *State Papers*, i, 475: 'Peraventure the often and *thick* sending, with words only, that this prince hath lately usyd,' etc.—KNIGHT: The passage is somewhat obscure, but the meaning is as evident under the old reading as the new.—COLLIER (ed. i.): The meaning is evident, when we take *tale* in the sense, not of a narrative, but of an enumeration, from Sax. *telan*, to count. Rowe's alteration may be considered needless.—HUNTER: The defences of 'tale' appear to me weak, while 'hail' is the common stock-comparison of our popular language, which has subjects for comparison for everything, for that which comes in rapid succession, and is used by some of our best authors, as by Googe and Stowe, and among the poets by Harington and Sylvester. It was probably 'Hail' with the article 'the' prefixed, originally written 't'hail.'—The very next word is misprinted 'can' for 'came,' showing that the manuscript was blurred in this place.—ELWIN: The word '*tale*' being a noun, the phrase would consequently be Posts arrived as fast as *account*; and nothing more is needed for the overthrow of Johnson's interpretation. To those who have noted Shakespeare's habit of continuing the mode of expression suggested by his metaphors or similes, even to a considerable distance from those figures of speech, there is in line 109 a complete proof that Rowe's emendation is correct. The connection of thought is here obvious. The messengers arrived at their goal, discharged themselves of their news, as melting hail pours forth its water.—HUDSON: Thus in *Exodus*, v, 18: 'the *tale* of bricks.' And in *L'Allegro* it is used for the numbering of sheep: 'And every shepherd *tells* his *tale*.' And we still say, to keep *tally* for to keep *count*.—DYCE (ed. i.): Was such an expression as '*thick as* tale' ever employed by any writer whatsoever? I more than doubt it. Now, '*thick as hail*' is of the commonest occurrence:—'Out of the towne came quarries *thick as haile*.—Drayton's *Battaile of Agincourt*, p. 20, ed. 1627. [But *a shower of arrows* and *a rapid succession of messengers* are very distinct things. SINGER, ed. ii.] 'The English archers shoot as *thick as haile*.'—Harington's *Orlando Furioso*, b. xvi, st. 51. 'Rayning down bullets from a stormy cloud, *As thick as hail*, upon their armies proud.'—Sylvester's *Du Bartas,—Fourth Day of the First Week*, p. 38, ed. 1641. 'More *thick* they fall *then haile*.'—*A Herrings Tayle*, 1598. 'Darts *thick as haile* their backs behinde did smite.'—Niccols's *King Arthur,—A Winter Night's Vision*, 1610, p. 583.—COLLIER (ed. ii.): The MS Corrector presents us with no emendation of 'tale';

Thy prayſes in his Kingdomes great defence,
And powr'd them downe before him.
Ang. Wee are sent,
To giue thee from our Royall Maſter thanks,
Onely to harrold thee into his ſight,
Not pay thee.
Roſſe. And for an earneſt of a greater Honor,
He bad me, from him, call thee *Thane* of Cawdor:

110. Ang.] Rosse. Booth.
112. *Onely*] Om. (reading *to...pay thee* as one line) Steev. Var. '03, '13.
112, 113. *Onely...pay thee*] One line, Sing. Knt, Del. Ktly.
112. *harrold*] *herrald* F_2F_3. *herald* F_4 et seq.
115. *bad*] *bade* Theob. ii. et seq.

nevertheless, *hail* may be the right word, though the simile is very trite.—R. G. WHITE: To say that men arrived as thick as tale, *i. e.* as fast as they could be told, is an admissible hyperbole; to say that *men* arrived as thick as *hail*, i. e. as close together as hailstones in a storm, is equally absurd and extravagant. The expression 'as thick as hail' is never applied, either in common talk or in literature, I believe, except to inanimate objects which fall or fly, or have fallen or flown, with unsuccessive multitudinous rapidity.—STAUNTON: Rowe's change was unwarrantable, and has been adopted by many editors for no other reason, it would appear, than that the former simile was unusual and the latter commonplace.—HALLIWELL: 'Tale' is an obvious blunder. The expression *thick as hail* is found in nearly every writer of the time.—DYCE (ed. ii.): 'Χάλαζα . . . hail . . . words poured forth hastily and vehemently are termed χάλαζαι.'—Maltby's *Greek Gradus*, 1830. 'χαλαζεπής, *hurling abuse as thick as hail.*'—Liddell and Scott's *Greek Lex.* CLARENDON: No parallel instance can be given for 'as thick as tale.'

110. **sent**] HUNTER: It is appears that we ought to read 'we are *not* sent.'—CLARENDON: The sense is quite clear as the text stands, for thanks are not payment, and Angus's speech thus suits much better with the one which follows.

112. **Onely . . . thee**] MITFORD: The redundancy of '*Only*' has arisen from forcing the *two* readings into one line; one must be selected and the other put aside. 'Only to herald thee into his sight,' or 'To herald thee into his sight, not pay thee.' [The latter is the reading of Steevens, 1793, 1803, and 1813.]—WALKER (iii, 251): *Qu.* —— 'Only to herald thee to's (or in's) sight, not pay thee?' ABBOTT (§ 511): Such a short line as 113 is very doubtful. Read (though somewhat harshly), 'On'ly | to hér(a)ld | thee ſn | to's ſght | not páy thee.' 'Herald' is here a monosyllable; according to § 463, *r* frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the effort to pronounce the *r*). See IV, iii, 154.

114. **earnest**] CLARENDON: Cotgrave gives '*Arres.* Earnest; money giuen for the conclusion, or striking vp of a bargaine.' The 'earnest penny' is still given in the North of England on the hiring of servants.

114–117. LIBBY: Ross allows Macbeth to feel the sweetness of being called Thane of Cawdor. When Macbeth has got this new title Ross lets Angus explain that it involves the ruin of Cawdor. Will Macbeth save Cawdor and drop the new title? No, *he is only anxious now that Banquo shall say nothing to save Cawdor!*—ED. ii.

In which addition, haile moſt worthy *Thane*, 116
For it is thine.
Banq. What, can the Deuill ſpeake true?
Macb. The *Thane* of Cawdor liues:
Why doe you dreſſe me in borrowed Robes? 120
Ang. Who was the *Thane*, liues yet,
But vnder heauie Iudgement beares that Life,
Which he deſerues to looſe.
Whether he was combin'd with thoſe of Norway, 124

118. *What...true?*] As an Aside, Cap. Huds. i, ii, Dyce ii, iii, Sta. Ktly, Wh. ii, Coll. iii.

119–121. *The* Thane...*liues yet*] Two lines, the first ending *dreſſe me* Cap. et seq.

120. *borrowed*] *his borrowed* Ff. *his borrow'd* Pope,+. *borrow'd* Var. '73 et seq.

123–127. *Which ... not:*] Ff, Rowe, Knt. Four lines, ending: *was...Rebell ...both...not;* Pope,+, Cap. Var. '73, '78, '85, Steev. Var. Four lines, ending *combin'd ... Rebell ... both ... not;* Mal. et cet.

124. *Whether*] *Whe'r* Mal. Sta.
thoſe of] Om. Pope,+, Cap. Var. Mal. Ran. Steev. Var. '03, '13.

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116. **addition**] CLARENDON: Cowel (*Law Dict.* s. v.) says it signifies 'a title given to a man besides his Christian and surname, showing his estate, degree, mystery, trade, place of dwelling, &c.' Compare *Coriol.* I, ix, 66; *Hen. V:* V, ii, 467.

118. **Deuill**] ABBOTT (§ 466): The *v* is dropped in *evil* and *devil* (Scotch 'de'il').

119. **The . . . liues**] ELWIN: The original metre denotes the pause which the speaker would naturally make upon an assertion of surprise, as upon it he would necessarily dwell impressively, and it is by this that the rhythm is perfected. 'Why . . . robes?' should be spoken in the rapid accents due to an expostulation of wonder. —[LIBBY: Some readers may argue that when Macbeth said to the witches: 'The thane of Cawdor lives, a prosperous gentleman,' he was merely trying to draw them out; Banquo might have understood him in that way. But here he protests more feebly that Cawdor lives, not that he wishes him prosperous, but that he wants proof of his downfall, which thus makes the former view utterly untenable.—Ed. ii.]

120. **dresse**] See *Appendix*, *Date of the Play*.

121–129. LIBBY: Angus really knew nothing about the matter except what Ross had told him: it is like Shakespeare to say to the reader between the lines with grim irony, 'Treason's capital have overthrown him.' Macbeth does not clear up the doubts of Angus, or ask for the confession of Cawdor, but turns to dangle the allurements of royal offspring before the eyes of Banquo, for fear he may fail to connive with Ross and himself in their guilty and silent partnership. He puts this in its most favourable light and Banquo is corrupted. Ross, in the acting, warns Macbeth not to ruin his excellent plot. Is it too much to say that *the subtle underplay of this scene by which Ross silences Macbeth, and Macbeth Banquo, is the central idea of it*, that that alone makes it intelligible and gives proper weight to every line and word? —Ed. ii.

124. **Whether**] WALKER (*Vers.* p. 103): *Either*, *Neither*, *Whether*, *Mother*, *Brother*, and some other disyllables in which the final *-ther* is preceded by a

Or did lyne the Rebell with hidden helpe,
And vantage; or that with both he labour'd
In his Countreyes wracke, I know not:
But Treaſons Capitall, confeſs'd, and prou'd,
Haue ouerthrowne him.
Macb. Glamys, and *Thane* of Cawdor:
The greateſt is behinde. Thankes for your paines,
Doe you not hope your Children ſhall be Kings,
When thoſe that gaue the *Thane* of Cawdor to me,
Promis'd no leſſe to them.
Banq. That truſted home,
Might yet enkindle you vnto the Crowne,
Beſides the *Thane* of Cawdor. But 'tis ſtrange:
And oftentimes, to winne vs to our harme,

125. *did*] *elſe did* Ff, Rowe.
126. *that*] Om. Pope, Han.
127. *wracke*] *wreck* Theob. ii.
130. [Aside.] Rowe.
Glamys] *Glamis* Ff et seq.
131. *behinde.*] *behind.* [To Angus.] Rowe, +. *behind.* [To Ross and Angus.] Wh. Glo. Dyce ii, iii.
132. *Doe*] [To Banquo.] *Do* Rowe, +, Cap. Wh. Glo. Dyce ii, iii, Huds.
135–141. *That...conſequence* [Aside.] Cap. Aside to Macbeth. Dyce ii.
135. *truſted*] *thrusted* Mal. Col. iii. (MS) conj. Ktly.
136. *vnto*] *into* F_4, Rowe.

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vowel—perhaps, in some measure, all words in *-ther*—are frequently used, either as monosyllables, or as so nearly such that in a metrical point of view they may be regarded as monosyllables. Some, as *whether*, were undoubtedly contracted (*whe'r*). This usage is more frequent in some words than in others; *e. g.* in *whether* than in *hither*, *whither*, etc.—ABBOTT (§ 466): 'Whether he was,' in this instance, constitutes one foot, 'he was' being contracted in pronunciation (§ 461) to *h'was*.—CLARENDON: Even counting 'Whether' as a monosyllable, the line is redundant, as are so many where a new sentence begins in the middle.

125. **lyne**] That is, *to fortify, to strengthen.* For other examples, see Schmidt (*Lex.*).

132–134. HUNTER: The delivery of predictions of this kind was not peculiar to the wayward sisters of Scotland, nor was an attention to them wholly extinct in Shakespeare's time. Aubrey relates that a prophet or bard in Carmarthenshire predicted of the first Vaughan who was made a peer, that he would live to be a lord, and that his son would be a lord after him. It was in an interview with Mr Vaughan, and he, like Macbeth, was desirous to know further, but the prophet could say no more.

135. **home**] DYCE (*Gloss.*): That is, to the utmost. Compare *All's Well*, V, iii, 4; *Temp.* V, i, 71; *Meas. for Meas.* IV, iii, 148, and *Cym.* IV, ii, 328.—ABBOTT (§ 45): We still say 'to come *home*,' 'to strike *home*,' using the word abverbially with verbs of motion.

136. **enkindle**] COLERIDGE: I doubt whether this has not another sense than that of *stimulating;* I mean of *kind* and *kin*, as when rabbits are said to *kindle.*

138–141. **And . . . conſequence**] CORSON (p. 234): The entire moral of the tragedy is expressed in this speech. Banquo appears to have been specially designed by

The Inſtruments of Darkneſſe tell vs Truths,
Winne vs with honeſt Trifles, to betray's
In deepeſt conſequence.
Couſins, a word, I pray you.
Macb. Two Truths are told,
As happy Prologues to the ſwelling Act
Of the Imperiall Theame. I thanke you Gentlemen:
This ſupernaturall ſolliciting
Cannot be ill; cannot be good.
If ill? why hath it giuen me earneſt of ſucceſſe,
Commencing in a Truth? I am *Thane* of Cawdor.
If good? why doe I yeeld to that ſuggeſtion,

140. *betray's*] *betrays* F_2. *betray us* Rowe ii. et seq.

141, 142. *In...you*] One line, Cap. Var. '78, '85, Ran. Mal. Jen. Ktly.

142. [To Rosse and Angus.] Rowe, +. talks with Rosse and Angus apart. Cap. They retire. Ktly. Talk apart. Coll. iii.

143. [Aside.] Rowe,+, Jen. Dyce, Sta. Cam. Huds. iii. Wh. ii, Coll. iii.

145. *I... Gentlemen*] *I... Gentlemen* [To Rosse and Angus.] Johns.

146–158. *This...not*] As an Aside. Cap. Han. ii, Dyce, Sta. Cam. Huds. iii, Wh. ii, Coll. iii.

147. *Cannot...cannot*] *Can it...can it* Anon. ap. Cam.

cannot be good.] *can it be good* Jackson.

good.] *good*— Rowe et seq. (subs.)

147, 148. *Cannot...If ill?*] One line, Rowe et seq.

149. *I am*] *I'm* Pope, +, Huds. iii.

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the Poet as a counter-agency to that of the witches (if that can be called a counter-agency which proves entirely ineffective); or, as a support or encouragement to Macbeth's free agency, if he choose to assert it.—Ed. ii.

144. **swelling**] STEEVENS: Compare the Prologue to *Henry V*, l. 4.—CLARENDON: Shakespeare borrows here, as he frequently does, the language of the stage. Compare II, iv, 8, 9.

145. **I thanke you Gentlemen**] J. S. KNOWLES (p. 10): What business has this line here if Macbeth is aware of what has just been passing? He has not heard a word of Banquo's speech. He is not conscious that his friend has taken Rosse and Angus apart to confer with them. Yet I have seen some of our first-rate actors leisurely turn round and address their thanks to Rosse and Angus standing at the back of the stage, thus obliterating as it were one of the finest traits of the scenic picture. No, Macbeth believes Ross and Angus to be still standing where first he saw them; he has become thoroughly abstracted again; he recovers his recollection; hastens to repair a breach of decorum, of which he suspects himself to have been guilty; turns to do it; finds they have removed to a distance with Banquo, and then resumes the former train of his thought.—Ed. ii.

145. **Gentlemen**] WALKER (*Vers.* p. 189): This is very often a disyllable.

146. **solliciting**] JOHNSON: That is, *incitement.*

150. **suggestion**] HUNTER: It must have been the necessity which the Poet felt of being rapid in the production of the events, when so much was to be crowded

Whoſe horrid Image doth vnfixe my Heire, 151
And make my ſeated Heart knock at my Ribbes,
Againſt the vſe of Nature? Preſent Feares
Are leſſe then horrible Imaginings: 154

151. *vnfixe*] *upfix* Warb. 153. *Feares*] *feats* Warb. Theob. *Heire*] *heir* F_4. *hair* Rowe et seq. Han.

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into five acts, that induced him to represent Macbeth as thus early seeing no other way for the fulfilment of the prophetic word than that he should embrue his hands in the blood of Duncan. The conception, the very thought of such a course, should have been reserved, at least, till after Duncan had settled the succession in his sons. 'Suggestion' is a theological word, one of the three 'procurators or tempters' of Sin, Delight and Consent being the others. Thus, John Johnes, M. D., in his *Arte and Science of preserving bodie and soul in health, wisdom and Catholic religion*, 1579.—FLETCHER (p. 112): This supernatural soliciting is only made such to the mind of Macbeth by the fact that he is already occupied with a purpose of assassination. This is the true answer to the question which he here puts to himself.—[WERDER (p. 20): This is the critical point. Can there any longer remain a doubt that the incitement through the witches is only of secondary importance? As the primal cause towards such an effect, it was far too slight. Their prediction was only one impulse and, in fact, such a one as alone comes from without, because his own thoughts had already drawn him thus far. A desire, which converts the 'will be' of the prophecy into the present, by means of his agency alone, even through the dreadful means of murder, seizes upon his thoughts; this desire, in fact, is already there in his inmost being,—whence it sprung,—and, only too apparently to him, must coincide with the external motive.—ED. ii.]

151. **vnfixe**] MASON: Compare V, v, 15–17.—HARRY ROWE; The hair may be *uplifted*, but no horrid image can 'unfix' it.—CLARENDON: Stir my hair from its position, make it stand on end. See *Temp.* I, ii, 213; *Hamlet*, III, iv, 151; in *2 Henry VI:* III, ii, 318, it is a sign of madness.

152. **seated**] STEEVENS: That is, fixed, firmly placed. So in *Paradise Lost*, vi, 643: 'From foundations, loosening to and fro, They pluck'd the *seated* hills.'

153. **Feares**] HARRY ROWE: I read *acts* for 'fears,' conceiving that 'present fears' and 'horrible imaginings' are nearly the same thing.—CLARENDON: The presence of actual danger moves one less than the terrible forebodings of the imagination. [For 'fear,' in the sense of *object of fear*, see Schmidt, *Lex.*]

153–158. **Present Feares . . . is not**] CORSON: Here we have the first indication of that keenly imaginative temperament of Macbeth which will play so important a part in his murderous career, which will deceive his wife as to its true character, and which has deceived many commentators. It will, at first, shake his fell purpose and may be easily mistaken for what Lady Macbeth calls 'compunctious visitings of nature'; but a genuine compunction there is no evidence that he experiences: and his 'horrible imaginings' are, in fact, only one mode in which his selfishness manifests itself. He has selfish fears from external dangers, intensified by a morbidly active imagination. This is also shown in his soliloquy at the commencement of Scene vii.—Ed. ii.

My Thought, whoſe Murther yet is but fantaſticall, 155
Shakes ſo my ſingle ſtate of Man,

155. *whoſe*] *where* Coll. MS. *Murther*] *matter* Gould. *Murther ... fantaſticall*] *murther's yet but fantasy* Han.

156–159. *Shakes...rapt.*] Lines end, *Function ... nothing is ... rapt.* Pope et seq.

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155. **whose . . . fantasticall**] DEIGHTON: In which murder has not taken any definite shape as to its execution; in which murder has not yet got beyond the stage of mere imagination.—ED. ii.

155. **Murther**] MAGINN (p. 173): To a mind thus disposed, temptation is unnecessary. The thing was done. Duncan was marked out for murder before the letter was written to Lady Macbeth, and she only followed the thought of her husband.

155. **fantasticall**] ABBOTT (§ 467): *I* in the middle of a trisyllable, if unaccented, is frequently dropped, or so nearly dropped as to make it a favourite syllable in trisyllabic feet.

155–158. BUCKNILL (p. 13): Let not this early and important testimony be overlooked which Macbeth gives to the extreme excitability of his imagination. This passage was scarcely intended to describe an actual hallucination, but rather that excessive predominance of the imaginative faculty which enables some men to call at will before the mind's eye the very appearance of the object of thought. It is a faculty bordering on a morbid state, and apt to pass the limit, when judgment swallowed in surmise yields her function and the imaginary becomes as real to the mind as the true, 'and nothing is but what is not.' This early indication of Macbeth's tendency to hallucination is most important in the psychological development of his character.

156. **my single state of Man**] FITZGERALD (ii, p. 74): [Garrick made a long pause between 'single' and 'state,' to which the critics objected] 'If I do so,' said Garrick, 'it is a glaring fault; for the sense is imperfect. But my idea is this: Macbeth is absorbed in thought, and struck with horror of the murder, though but in idea; and it naturally gives him a slow undertone of voice. And though it might appear that I stopped at every word in the line, more than usual, my intention was but to paint the horror of Macbeth's mind, and keep the voice suspended a little.' —ED. ii.

156. **single state of Man**] JOHNSON: This phrase seems to be used by Shakespeare for an individual in opposition to a commonwealth, or conjunct body.—STEEVENS: It should be observed, however, that *double* and *single* anciently signified *strong* and *weak*, when applied to liquors, and to other objects. In this sense the former word may be employed by Iago in *Oth.* I, ii, 14: 'a voice potential As double as the duke's.' And the latter, by the Chief Justice, speaking to Falstaff, in *2 Hen. IV:* I, ii, 207, 'Is not your wit single?' The single state of Macbeth may therefore mean his *weak* and *debile* state of mind. SEYMOUR: Milton, *Paradise Lost*, Bk, xi, [l. 496], 'Compassion quell'd His best of man.' [See also V, viii, 24: 'For it hath cow'd my better part of man.'—ED. ii.]—BOSWELL: So in Jonson's *Every Man Out of His Humour:* '—— he might have altered the shape of his argument, and explicated them better in single scenes—That had been single indeed,' [II, i; p. 74, ed. Gifford.—ED. ii.].—SINGER: Macbeth means his *simple condition of human nature. Single soul*, for a simple or weak, guileless person, was the

That Function is ſmother'd in ſurmiſe, 157
And nothing is, but what is not.
Banq. Looke how our Partner's rapt. 159

159. *Partner's*] *partners* F_2F_3. 159. [To Rosse. Coll. iii.

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phraseology of the Poet's time. *Simplicity* and *singleness* were synonymous.—ELWIN: Macbeth calls his existence at this moment his *single* state of man, because of the *two* faculties, *thought* and *action*, by which the life of man expresses itself, *the primitive or essential quality alone* is recognised by him; *action*, or function, being, as he says, extinguished by the violent agitation of the other power.—STAUNTON: 'Single' here bears the sense of *weak;* my *feeble government* (or *body politic*) of man. Shakespeare's affluence of thought and language is so unbounded that he rarely repeats himself, but there is a remarkable affinity both in idea and expression between the present passage and one in *Jul. Cæs.* II, i, 63–69: 'Between the acting of a dreadful thing And the first motion, all the interim is Like a phantasma, or a hideous dream: The Genius and the mortal instruments Are then in council; *and the state of man, Like to a little kingdom*, suffers then The nature of an insurrection.' —R. G. WHITE: That is, my inadequate, unsupported manhood.—CLARENDON: Man is compared to a kingdom or state, which may be described as 'single' when all faculties are at one, or act in unison, undisturbed by conflicting emotions. Or is 'single' used in a depreciatory sense, as in I, vi, 23?

157. **Function**] JOHNSON: All powers of action are oppressed and crushed by one overwhelming image in the mind, and nothing is present to me but that which is really future. Of things now about me I have no perception, being intent wholly on that which has yet no existence.

158. **not**] STEEVENS: Compare a sentiment somewhat like this in *Mer. of Ven.* III, ii, 184, and in *Rich. II:* II, ii, 23.—COLERIDGE: So surely is the guilt in its germ anterior to the supposed cause and immediate temptation! Before he can cool, the confirmation of the tempting half of the prophecy arrives, and the concatenating tendency of the imagination is fostered by the coincidence. . . . Every word of his soliloquy shows the early birth-date of his guilt.—HUDSON: That is, *facts* are lost sight of. I *see* nothing but what is unreal, nothing but the spectres of my own fancy. So, likewise, in the preceding clause: the mind is crippled, disabled for its proper function or office by the apprehensions and surmises that throng upon him. Macbeth's conscience here acts through his imagination, sets it all on fire, and he is terror-stricken and lost to the things before him, as the elements of evil, hitherto latent within him, gather and fashion themselves into the wicked purpose. His mind has all along been grasping and reaching forward for grounds to build criminal designs upon; yet he no sooner begins to build them than he is seized and shaken with horrors which he knows to be imaginary, yet cannot allay.

159. **Looke how our Partner's rapt**] C. S. BUELL (*Poet-Lore*, Vol, xi, 1889, p. 87): Two possible explanations present themselves as to why Banquo should call attention to Macbeth's condition. The first is that Banquo, in his innocence, really meant what he said; the second, that Ross and Angus showed surprise at Macbeth's absent-mindedness, and that Banquo's first impulse was to tell them what had happened. When he had called special attention to Macbeth's rapt state, he changed his mind, and was obliged to tell what he knew to be a falsehood in order to escape from his dilemma. The former of these explanations is precluded if Banquo was an

Macb. If Chance will haue me King,
Why Chance may Crowne me,
Without my ſtirre.
Banq. New Honors come vpon him
Like our ſtrange Garments, cleaue not to their mould,
But with the aid of vſe.
Macb. Come what come may,
Time, and the Houre, runs through the rougheſt Day.

160, 161. *If Chance...me*] One line, Rowe et seq.

160–162. *If...ſtirre*] As an Aside. Rowe, +, Dyce, Sta. Cam. Wh. ii, Coll. iii.

163. *him*] *him*, F_4.

166, 167. *Come...Day*] As an Aside. Han. Johns. Cap. Dyce, Sta. Cam. Huds. iii, Wh. ii, Coll. iii.

167. *Time, and the Houre*] *Time! on!—the hour* Johns. conj. *Time and the honour* Jackson.

runs] *run* Hal.

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acute observer. The second seems the truer explanation. Call it what you will, natural reserve, secretiveness, disinclination to meddle in other people's affairs, or a direct temptation of the 'instruments of darkness,' one thing is certain: had Banquo told Ross and Angus what he alone could tell, Duncan would never have been murdered by the hand of Macbeth.—ED. ii.

162. **Without my stirre**] LIBBY (see note on I, ii, 53): Just as in the case of Cawdor, where mere silence had been the only requirement. Even Duncan expresses *surprise* that Cawdor proved a traitor; Macbeth and Banquo say *nothing*, beyond asking how it was possible for Macbeth to succeed a prosperous nobleman still living. Yet the editors ask us to believe that Cawdor was guilty and that Macbeth had defeated him in open rebellion.—Ed. ii.

167. **Time**] MRS MONTAGU: That is, *tempus et hora*, time and occasion, will carry the thing through and bring it to some determined point and end, let its nature be what it will.—HUNTER: We feel the meaning of this, and perhaps every reader of Shakespeare feels it alike. It is a conventional expression. We need not, therefore, be solicitous to scan every element of the general idea, to weigh the particular force and effect of every word. Alas for much of our finest poetry if we are to deal with it thus! The phrase is used by good writers. As by Bishop Hacket in his *Life of Archbishop Williams*: 'Time and long day will mitigate sad accidents,' Part ii, 20. Marlowe places at the end of his *Doctor Faustus* a line which contains a sentiment resembling this: 'Terminat hora diem; terminat auctor opus.'—DYCE ('*Few Notes*,' p. 119): This expression is not unfrequent in Italian: 'Ma perch' e' fugge *il tempo, e così l' ora*, La nostra storia ci convien seguire,' Pulci, *Morg. Mag.* c. xv. 'Ferminsi in un momento *il tempo e l' ore*,' Michelagnolo, *Son.* xix.—ELWIN: That is, to every difficulty there comes *its hour* of solution. *The hour* signifies *the appropriate hour*; it is identified in time, of which it constitutes a part, as having the natural distinction of containing the issue of the event, the finish of the day.—BAILEY (i, 89): I propose to read, 'Time's *sandy hour* runs,' etc. It will be allowed, I think, that this alteration remedies the tautology and the incongruity of ideas in the received text, and it will not be difficult to show that it is Shakespearian both in cast of thought and in expression. Compare *1 Hen. VI.*: IV, ii, 36, and

Banq. Worthy *Macbeth*, wee ſtay vpon your ley-ſure. 168

Macb. Giue me your fauour : 170
My dull Braine was wrought with things forgotten.
Kinde Gentlemen, your paines are regiſtred,
Where euery day I turne the Leafe,
To reade them.
Let vs toward the King : thinke vpon 175
What hath chanc'd : and at more time,
The *Interim* hauing weigh'd it, let vs ſpeake 177

170–174. *Giue...them.*] *Giue...them.* [To Rosse and Angus. Johns.

170–176. *Giue me...more time*] Five lines, ending *wrought...paines...turne... King,...time* Pope,+, Cap. Var. Mal. Ran. Steev. Var. Coll. Dyce, Cam. Huds. Wh. Six lines, ending *fauour:... forgotten. ... regiſtred ...them....King.... time* Knt, Sing. ii, Sta.

170. *me*] Om. Coll. i.

171. *forgotten*] *forgot* Pope,+.

172. *regiſtred*] *register'd* Cap. et seq.

175. *King: thinke*] *king. Think* Cap. et seq.

175–178. *thinke ... other.*] *thinke ... other* [To Banquo. Rowe,+, Dyce ii, Coll. iii.

175–180. *thinke...enough:*] Marked as Aside. Cap. Huds. i, Dyce ii, iii.

177. *The*] *I'th'* Steev. conj. *In the* Ktly.

Mer. of Ven. I, i, 25. The emendation has also in its favour the *ductus literarum:* 'Time's *sandy* hour' and 'Time *and ye* hour.'—HALLIWELL: Compare the similar phraseology: '*Day and time* discovering these murders, the woman . . . confessed the fact.'—Lodge's *Wits Miserie*, 1596.—CLARENDON: 'Time and the hour,' in the sense of time with its successive incidents, or in its measured course, forms but one idea. The expression seems to have been proverbial. Another form of it is: 'Be the day weary, be the day long, At length it ringeth to evensong.'—R. G. WHITE (*Words and their Uses*, p. 237): The use of *tide* in its sense of hour, *the* hour, led naturally to a use of *hour* for *tide*. 'Time and the hour' in this passage is merely an equivalent of time and tide—the time and tide that wait for no man. Time and opportunity, time and tide, run through the roughest day; the day most thickly bestead with trouble is long enough and has occasions enough for the service and the safety of a ready, quick-witted man. But for the rhythm, Shakespeare would probably have written, Time and tide run through the roughest day; but as the adage in that form was not well suited to his verse, he used the equivalent phrase, time and the hour (not time and *an* hour, or time and the *hours*).

167. **runs**] See ABBOTT (§ 336) for instances of the inflection in *s* with two singular nouns as subject.

170. **fauour**] STEEVENS: That is, indulgence, pardon.—COLLIER (ed. ii.): Here we are told in the MS that the actor of the part of the hero was to *start*, on being suddenly roused from his ambitious dream.

171. **wrought**] STEEVENS: That is, agitated.

172. **registred**] CLARENDON: That is, in the tablets of his memory, like the *μνήμονες δέλτοι φρεῶν* (Æschylus, *Prometheus*, 789). Compare *Hamlet*, I, v, 98.

177. **The Interim**] STEEVENS: This intervening portion of time is personified;

Our free Hearts each to other. 178
Banq. Very gladly.
Macb. Till then enough: 180
Come friends. *Exeunt.*

Scena Quarta.

Flouriſh. Enter King, Lenox, Malcolme, Donalbaine, and Attendants. 2

King. Is execution done on *Cawdor*?
Or not thoſe in Commiſſion yet return'd? 5

179. Aside to Macb. Dyce ii.
180. Aside to Ban. Dyce ii.
180, 181. One line, Pope et seq.
1. SCENE VI. Pope, +, Jen. Foris. A Room in the Palace. Cap. Mal. Var. (et seq. subs.) A Camp near Forres. Booth.
2. King] Duncan, Cap. et seq.
2, 3. Lenox...Donalbaine,] Malcolm, Donalbain, Lennox, Rowe et seq.
4. King.] Dun. Cap. et seq. (throughout.)
4, 5. *Is...not*] One line, Cap. et seq.
4. Cawdor?] *Cawdor yet?* Pope, +.
5. *Or*] Theob. Warb. Johns. Coll. i, Del. *Are* Ff, et cet.

it is represented as a cool impartial judge; as *the pauser Reason.*—MALONE: I believe it is used abverbially. [For instances of the omission of prepositions in adverbial expressions of time, manner, etc. see ABBOTT, § 202. See also IV, iii. 57. —SHERMAN remarks that 'in the Folio, terms of importance are capitalized, or italicized, or both. This word, in the present instance, is both capitalized and italicized. Except "(My) Genius" (III, i, 67), there is no other example of an italicized common noun in the whole play.' In six of the thirteen passages wherein this word occurs in F_1, it is printed in italics, and in *Jul. Cæsar*, II, i, 64, it is both in italics and with a capital.—ED. ii.]

1. **Scena Quarta**] MANLY: It is now pretty well agreed that this scene is to be regarded as taking place on the day after the previous scenes. In regard to the incidents, it is to be noted that the dramatist was under no obligations to present a report upon the death of Cawdor. In life there would be such a report, but upon the stage not necessarily. The presentation of it here serves as a subject for conversation before the entrance of Banquo and Macbeth; and, as it were, furnishes an introduction to the important announcement in regard to Malcolm. A good deal has been made of the 'tragic irony' of many passages in this scene,—perhaps not too much; but it is well to bear in mind that there is less scope for speeches which palter with us in a double sense in the Romantic Drama, which undertakes to tell the audience a new story, than in the Classic Drama, which presents a new setting of an old theme. We who read one of Shakespeare's plays for the hundredth time may occasionally discover a subtlety which the most responsive audience would miss, and which—alackaday! was not intended by Shakespeare.—ED. ii.

5. **Or**] COLLIER (ed. i.): Duncan asks whether execution has been done on

Mal. My Liege, they are not yet come back. 6
But I haue ſpoke with one that ſaw him die:
Who did report, that very frankly hee
Confeſs'd his Treaſons, implor'd your Highneſſe Pardon, 9

6–12. *My Liege...dy'de,*] Seven lines, ending *Liege...ſpoke...report... Treaſons* ...*forth...Life...dy'de*, Pope et seq.
9. *Highneſſe*] *highness'* Pope et seq.

Cawdor, *or* whether the tidings had not yet been received by the return of those commissioned for the purpose.—DYCE (*Remarks*, etc.): Could any boarding-school girl read over the speech of Duncan, and not immediately perceive from the arrangement of the words that 'or' is a misprint for *are*?—[ALLEN (*Rom.& Jul.* p. 430, of this ed.): Shakespeare, in certain cases, wrote as he pronounced. He wrote *phonetically*. He took no pains to indicate to the eye that of which he gave no notice to the ear. He wrote with the hearer, and not the reader, in his mind's eye. But the reader of that day read as he would have heard, and drew the same sense from the page, printed without interpretive marks addressed to the eye, as he would have drawn from the same matter addressed to the ear. We are trained to deal with the printed page so entirely otherwise, that we see defects in the original text where none exist, and proceed to amend them by thrusting words into the supposed gaps, when we should fully meet all the demands even of the modern eye by merely indicating the actual presence of what had been treated as absent. Thus: 'Is execution done on Cawdor? or (= or *are*) not those in Commission yet returned?'—ED. ii.]

5. **those in Commission**] SHERMAN: The use of the plural here would seem to confirm the stage-direction (I, ii, 53), 'Enter Rosse and Angus.' Summed up, the evidence is this: 'Those in commission,' when they do come back, turn out to be the men just named; and they have greeted Macbeth, as Duncan directed, upon the way. Also, Angus claims (I, iii, 110) a share in Ross's responsibility here. On the other hand, Duncan does not recognize the presence of Angus in I, ii, and refers to the approach of Ross and his companions—if he has any—by 'comes.' Also Ross says, in the same scene, 'I'll,' and later (I, iii, 115), 'me.' Some critics explain the inconsistency by supposing that Ross, in spite of his promise to the King ('I'll see it done'), executed his commission by deputies. It is easier to assume that the editors of the Folio blundered at l. 53, in the second scene, than that Shakespeare meant to perplex his audience, in this of all plays, with the unaccountable disobedience or indifference of a royal servant.—ED. ii.

7. **die**] STEEVENS: The behaviour of the *thane of Cawdor* corresponds in almost every circumstance with that of the unfortunate Earl of Essex, as related by Stowe, p. 793. His asking the Queen's forgiveness, his confession, repentance, and concern about behaving with propriety on the scaffold, are minutely described. Such an allusion could not fail of having the desired effect on an audiance, many of whom were eye-witnesses to the severity of that justice which deprived the age of one of its greatest ornaments, and Southampton, Shakespeare's patron, of his dearest friend.—SINGER (ed. ii.): Montaigne, with whom Shakespeare was familiar, says, 'In my time, three of the most execrable persons I ever knew, in all abominations of life, and the most infamous, have been seen to die very orderly and quietly, and in every circumstance composed even unto perfection,' [——, Bk. I, ch. xviii; p. 30, ed. 1632. In the Essay entitled: *That we are not to judge of Man's Happiness before his Death.*—ED. ii.]

And ſet forth a deepe Repentance:
Nothing in his Life became him,
Like the leauing it. Hee dy'de,
As one that had beene ſtudied in his death,
To throw awav the deareſt thing he ow'd,
As 'twere a careleſſe Trifle.

12. *dy'de*] *dy'd* F_3F_4. 14. *ow'd*] *own'd* Johns. (Obs.) conj. Warb.

12. **the leauing**] For other examples where 'the' precedes a verbal that is followed by an object, see ABBOTT, § 93.

13. **studied**] JOHNSON: Instructed in the art of dying.—MALONE: His own profession furnished Shakespeare with this phrase. To be 'studied' in a part, or to have *studied* it, is yet the technical term of the theatre.—HARRY ROWE: An allusion to the death of Socrates and Seneca, who with great propriety may be considered as men '*studied in their death*.'—[BUTLER (p. 173): Johnson says that *studied* means 'instructed in the art of dying.' Here what is plain enough is rendered unintelligible by the explanation. The meaning is that he died as if he had studied to throw away his life as a careless trifle. The comma after 'death' should be omitted. The participial form is often employed for an adjective form, as in 'the *guiled* shore To a most dangerous sea' (*Mer. of Ven.* III, ii, 97), where *guiled* = guileful. In Act IV, sc. i, [l. 26], 'the *ravined* salt-sea shark' means the ravenous salt-sea shark.—MANLY: Not a past participle, but one of those adjectives in *-ed*, of which numerous examples may be found in Schmidt (pp. 1417, 1418), meaning 'possessed of, endowed with, the thing expressed by the corresponding noun'; compare *Lear* III, vii, 43: 'Be simple answered' = provided with a simple answer; also such modern phrases as 'a hard-hearted man,' 'a wrong-intentioned man,' etc. No proof of its technical use, as suggested by Malone, has been adduced.—SCHMIDT (*Lex.*) interprets the present passage as 'well versed, practised,' but does not anywhere specify study as used in a technical sense. As meaning to learn by heart, he quotes: 'Painted cloth, whence you have studied your questions.'—*As You Like It*, III, ii, 291. 'Where did you study all this goodly speech?'—*Tam. of Shr.* II, i, 264. 'I can say little more than I have studied.'—*Twelfth Night*, I, v, 190. 'You could, for a need, study a speech of some dozen or sixteen lines.'—*Hamlet*, II, ii, 565. Under 'study,' as a noun, Schmidt gives: 'Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.'—*Mid. N. D.* I, ii, 68. In three of these examples, viz. that from *Hamlet*, *Mid. N. D.* and the present passage, Malone and Steevens assert that 'study' or 'studied' is used in a technical, theatrical sense, and appeal to the present usage of the stage. When, therefore, it is said that 'no proof of its technical use has been adduced,' we must weigh Schmidt's classification against the assertions of Steevens and Malone.—ED. ii.]

15. **As**] ABBOTT (§ 107): 'As,' like *an*, appears to be (though it is not) used by Shakespeare for *as if*. The 'if' is implied in the subjunctive; that is [in the present line], '*in the way in which* (he would throw it away) were it a careless trifle.' Often the subjunctive is not represented by any inflection, as in II, i, 38, '*As* they had seen me,' etc.

15. **careleſſe**] For instances of adjectives in *-ful*, *-less*, *-ble*, and *-ive*, with both an

King. There's no Art,
To finde the Mindes conſtruction in the Face:
He was a Gentleman, on whom I built
An abſolute Truſt.

Enter Macbeth, Banquo, Roſſe, and Angus

O worthyeſt Couſin,
The ſinne of my Ingratitude euen now

20. Enter,...] After *Couſin* (line 21), Cap. Mal. Steev. Var. Sing. i, Knt, Huds.
Angus] Macduff. Booth.

21. *worthyeſt*] *my most worthy* Han. [Embracing Macb. Coll. ii.

22. *euen*] *ev'n* Pope i, Han. *e'en* Pope ii, +.

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active and a passive meaning, see WALKER (*Crit.* ii, 82) and ABBOTT, § 3.—CLARENDON: Compare, for the sentiment, Euripides, *Medea*, 516–520: [O Jove, why I pray, hast thou given to men certain proofs of the gold which is adulterate, but no mark is set by nature on the person of men by which one may distinguish the bad man.—*Trans.* F. A. BUCKLEY.—ED. ii.]

16, 17. **There's no Art . . . Face**] DARMESTETER: For the sentiment herein expressed, compare Racine, *Phedre*, II, 4 (following Euripides, *Medea*, 516–520), 'Faut-il que sur le front d' un profane adultère Brille de la vertu le sacré caractère? Et pourquoi ne peut-on, à des signes certains, Reconnaître le cœur des perfides humains.' The arrival of Macbeth at these words, which he hears on entering, and the truth of which he is shortly to verify by his acts, forms a dramatic contrast to the elation of Duncan. This seems condemnatory of Garrick's conception (that Macbeth's face was always 'as a book where men might read strange matters'); Macbeth had had ample time to recompose his face. Talma here gave him the smile of his Nero in the interview with Agrippina.—ED. ii.—LIBBY: This speech is Duncan's death-warrant. It is not too much to say that in this play Shakespeare is most careful to preserve an exalted conception of retributive justice. Even Lady Macduff is most untrue to her noble husband before the murderers enter; Banquo forfeits his life (not to Macbeth, but to poetic justice) by his failure to warn Duncan and to defend Cawdor. Duncan forfeits his life by weakly condemning, on the parenthetical accusation of the thane of Ross, a nobleman who had been trusted with the 'bosom interest' of the king, 'a gentleman on whom I built an absolute trust;' one clearly, who had rivalled Macbeth and Banquo in his counsels. Though the lines, 'The sin of my ingratitude,' apply to Macbeth, yet they seem an echo of his feelings for the murdered Cawdor.—ED. ii.

17. **construction**] HEATH: That is, construe or collect the disposition of the mind from the countenance. The metaphor is taken from grammatical construction, not from astrological, as Warburton, nor from physical, as Johnson, interprets it.—MALONE: In the 93d *Sonnet*, however, we find a contrary sentiment: 'In many's *looks* the *false heart's history* Is writ.'—CLARENDON: Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust, and who was about to requite that trust by an act of still more signal and more fatal treachery.

Was heauie on me. Thou art ſo farre before,
That ſwifteſt Wing of Recompence is ſlow,
To ouertake thee. Would thou hadſt leſſe deſeru'd,
That the proportion both of thanks, and payment,
Might haue beene mine: onely I haue left to ſay,
More is thy due, then more then all can pay.
Macb. The ſeruice, and the loyaltie I owe,
In doing it, payes it ſelfe.
Your Highneſſe part, is to receiue our Duties:
And our Duties are to your Throne, and State,
Children, and Seruants; which doe but what they ſhould,

23. *Thou art*] *Thou'rt* Pope, +, Dyce ii, iii, Huds. i.

24. *That*] *The* Jen.

Wing] *Wine* Ff. *Wind* Rowe, Pope, Coll. and Sing. MSS.

is ſlow] *must ſlow* Wilson MS (reading *Wine*), ap. Cam. ii.

25. *thee.*] *thee:* Coll. Sing. ii, Huds. Wh. i.

Would] *'Would* Theob. ii, +, Var. Mal. Ran. Steev. Var. Knt, Huds. Ktly, Coll. iii.

thou hadſt] *thou'dst* Pope, +.

27. *mine*] *more* Coll. ii (MS).

27. *I haue*] *I've* Pope, +, Dyce ii, iii, Huds. iii.

28. *then*] *than* F_4.

then more] *ev'n more* Han.

30–35. Lines end: *part ... Duties ... Seruants ... thing ... Honor.* Pope et seq.

32, 33. *are to your Throne, and State, Children,*] *Are to your throne and state, children* Knt, Cam. i, Coll. iii. *Are to your throne and state children* Glo. Dyce ii, iii, Wh. ii, Cam. ii. *Are, to your throne and state, children* Furness.

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26. **proportion**] CLARENDON: That is, due proportion. See *Tro. & Cres.* I, iii, 87.

27. **mine**] COLLIER (*Notes*, etc.): *More* says the MS Corrector. Duncan wishes that his thanks could have been *more* in proportion to the deserts of Macbeth. This change is doubtful.—SINGER (*Shakespeare Vindicated*, etc.): I confess it seems to me much more plausible than many that Collier considers undoubted.—STAUNTON: For 'mine,' which no one can for a moment doubt to be a corruption, we would suggest that Shakespeare wrote *mean*, i. e. *equivalent*, *just*, and the like; the sense then being, That the proportion both of thanks and payment might have been *equal* to your deserts.

29. **owe**] CLARENDON: The loyal service which I owe recompenses itself in the very performance. The singular is used as in I, iii, 167, 'service and loyalty' representing but one idea.

32. **Duties**] HUDSON (ed. iii, p. 64): 'Duties' is here put, apparently, for the faculties and labours of duty; the meaning being, 'All our works and forces of duty are children and servants to your throne and state.' Hypocrisy and hyperbole are apt to go together; and so here Macbeth overacts the part of loyalty, and tries how high he can strain up his expression of it. We have a parallel instance in Goneril and Regan's finely-worded professions of love. Such high-pressure rhetoric is the right vernacular of hollowness.—ED. ii.

By doing euery thing ſafe toward your Loue
And Honor.
King. Welcome hither:
I haue begun to plant thee, and will labour
To make thee full of growing. Noble *Banquo*,
That haſt no leſſe deſeru'd, nor muſt be knowne
No leſſe to haue done ſo: Let me enfold thee,

34. *By...ſafe toward*] *in doing nothing, save tow'rd* Johns. conj. *ſafe*] *Shap'd* Han. *Fief'd* Warb. *Fiefs* Id. conj. *Serves* Heath. *Saf'd* Mal. conj. *ſafe toward your*] *Your safe-guards* Becket.
34. *toward*] *tow'rd* Pope, +. *Loue*] *Life* Warb.
39. *That*] *Thou* Pope, +, Var. '73. *nor*] *and* Rowe, +, Var. '73.
40. [Embracing Banquo Coll. ii.

34. **safe**] BLACKSTONE: Read, '*Safe* (*i. e.* saved) toward *you* love and honour,' and then the sense will be, 'Our duties are your children, and servants or vassals to your throne and state; who do but what they should, by doing everything with a saving of their love and honour toward you'—an allusion to the forms of doing homage in the feudal times. The oath of allegiance, or *liege homage*, to the king, was absolute, and without any exception; but *simple homage*, when done to a subject for lands holden of him, was always with a *saving* of the allegiance (the *love* and *honour*) due to the sovereign. '*Sauf la foy que jeo doy a nostre seignor le roy*,' as it is in *Littleton*.—AS YOU LIKE IT (*Gent. Mag.* lix, 713): Enclose '*children... everything*' in parenthesis, and read, '*Safe to ward*,' etc.—SEYMOUR: 'Safe toward.' That is, with sure tendency, with certain direction. It ought to be marked as a compound—'safe-toward.'—SINGER (ed. i.): 'Safe' may merely mean *respectful, loyal;* like the old French word *sauf*.—KNIGHT: Surely it is easier to receive the words in their plain acceptation—our duties are called upon to do everything which they can do *safely*, as regards the love and honour we bear you.—COLERIDGE (p. 245): Here, in contrast with Duncan's 'plenteous joys,' Macbeth has nothing but the commonplaces of loyalty, in which he hides himself with 'our duties.' Note the exceeding effort of Macbeth's addresses to the king, his reasoning on his allegiance, and then especially when a new difficulty, the designation of a successor, suggests a new crime. This, however, seems the first distinct notion as to the plan of realizing his wishes; and here, therefore, with great propriety, Macbeth's cowardice of his own conscience discloses itself.—ELWIN: Macbeth is speaking with reference to his late defence of Duncan from the enmity that would have robbed him of *the affection and reverence of his subjects;* and the meaning is, who do but what they should, by doing everything that can be done, which *secures to you the love and honour that is your due*.—CLARENDON: 'Safe' is used provincially for *sure, certain*.

37. **plant**] ELWIN: Thus in Beaumont & Fletcher, *The Island Princess*, III, i, 'So is my study still to plant thy person.' And the word *growing* was formerly used to signify *accruing wealth or income*. Thus in the *Letters of Cranmer*, 'I know he hath very little *growing* towards the supporting of his necessaries.'

40. **No**] CLARENDON: We should now say, 'and must be no less known.' For instances of this double negative, which is of frequent occurrence, see *Mer. of Ven.* III, iv, ii. [See ABBOTT, § 406.]

And hold thee to my Heart.
Banq. There if I grow,
The Harueſt is your owne.
King. My plenteous Ioyes,
Wanton in fulneſſe, ſeeke to hide themſelues
In drops of ſorrow. Sonnes, Kinſmen, *Thanes*,
And you whoſe places are the neareſt, know,
We will eſtabliſh our Eſtate vpon
Our eldeſt, *Malcolme*, whom we name hereafter,
The Prince of Cumberland: which Honor muſt
Not vnaccompanied, inueſt him onely,
But ſignes of Nobleneſſe, like Starres, ſhall ſhine

44. *plenteous*] *plentious* F_3.
46. *Kinſmen*,] *kinſman* Ff. Rowe i. Thanes,] *and Thanes*, Han. *noble Thanes* B. Nicholson (N. & Qu. 6 June, 1885).
51. *vnaccompanied*] *accompanied* Warb. Johns.

42. **grow**] CLARENDON: Here used in the double sense of 'to cling close' and 'to increase.' For the former, see *Henry VIII:* V, v, 50. For the latter, see *All's Well*, II, iii, 163.

46. WALKER (*Vers.* 28): This line is suspicious. It seems scarcely possible that 'sorrow' should ever have been a trisyllable.

46. **drops**] MALONE: '—— lacrymas non sponte cadentes Effudit, gemitusque expressit pectore laeto; Non aliter manifesta potens abscondere mentis Gaudia, quam lacrymis,' *Lucan*, Lib. ix, 1038. There was no English translation of *Lucan* before 1614. We meet with the same sentiment again in *Winter's Tale*, V, ii, 50; *Much Ado*, I, i, 26–28.

46. **Kinsmen**] HUNTER: Perhaps the reading of F_2 should have been preferred, meaning Macbeth. But compare V, viii, 18.

50. **The Prince of Cumberland**] ['But shortlie after it chanced that king Duncane hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this his hope sore hindered (where, by the old lawes of the realme, the ordnance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a just quarrell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne.'—Holinshed.—ED. ii.] —STEEVENS: The crown of Scotland was originally not hereditary. When a successor was declared in the lifetime of a king (as was often the case), the title of *Prince of Cumberland* was immediately bestowed on him as the mark of his designation. *Cumberland* was at that time held by Scotland of the crown of England, as a fief.—CLARENDON: The district called by this name included, besides the counties of Cumberland and Westmoreland, Northern Strathclyde.

On all deſeruers. From hence to Envernes,
And binde vs further to you.
Macb. The Reſt is Labor, which is not vs'd for you:
Ile be my ſelfe the Herbenger, and make ioyfull
The hearing of my Wife, with your approach:
So humbly take my leaue.
King. My worthy *Cawdor.*
Macb. The Prince of Cumberland: that is a ſtep,
On which I muſt fall downe, or elſe o're-leape,

53. *From*] Om. Pope, +. [To Macb. Ktly.
Envernes] *Inverness* Pope et seq.
56. *Herbenger,*] *Harbenger*, F_4. *harbinger*, Rowe et seq.
59. Cawdor.] Cawdor. [Exeunt all but Macbeth] Booth, Irving.
60–65. *The...ſee.*] *The...see* [Aside.] Rowe et seq.

53. **Envernes**] HUNTER: It may seem hypercritical to remark that the Ff have 'Envernes'; and yet a nice ear will perceive that the absolute melody of Shakespeare's verse is better preserved by the old reading than the new. In a picture by a great master the least touch of an inferior hand is perceived.

55. This line WALKER (*Crit.* iii, 252) divides at 'labour,' making 'which is not used for you' a separate line.—HUNTER: The word 'rest' is printed with a capital letter in F_2, thus leaving no doubt in this somewhat ambiguous line that the Poet's intention was to make Macbeth use a complimentary expression similar to what he had before said. The rest which is not spent in the king's service is like severe labour.

56. **Herbenger**] CLARENDON: An officer of the royal household, whose duty it was to ride in advance of the king and procure lodgings for him and his attendants on their arrival at any place. It is a corruption of *herberger*. Cotgrave gives 'Mareschal du corps du Roy. The King's chiefe Harbinger.' In the sense of 'herald,' or 'forerunner,' it occurs in V, vi, 16.

57. **The hearing of my Wife**] FLETCHER (p. 183): It is not that Macbeth wavers either in his desire of the object or in his liking for the means; but that, the more imminent he feels the execution to be, the more he shrinks from the worldly responsibility that may follow, and the more he is driven to lean for support on the moral resolution of his wife. At his parting with the king, after saying: 'I'll be myself the harbinger,' etc., immediately follows his eager exclamation which the inveterate misapprehension on the subject compels us to repeat again and again:—'yet let that be Which the eye fears, when it is done to see.' After this it seems truly strange that any critic should suppose for a moment that Macbeth's very next words, 'My dearest love, Duncan comes here to-night,' may imply a relenting from his purpose—how much soever they may indicate a fluttering in its execution. His selfish pusillanimity is simply seeking to cast upon *her* the burden of the final decision as to the act of murder. When to her own suggestive query, 'And when goes hence?' he answers, 'To-morrow—as he purposes,' is it not most clear that, still avoiding an explicit declaration of his immediate wish, he persists in urging the first utterance of it from her own lips?—Ed. ii.

60, 61. HERAUD (p. 343): Shakespeare only hints at Macbeth's political motives;

For in my way it lyes. Starres hide your fires,
Let not Light see my black and deepe desires:
The Eye wink at the Hand; yet let that bee,
Which the Eye feares, when it is done to see. *Exit.*

63. *not Light*] *no light* Han. *not night* Warb.

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and his reason was that these in some degree justified the Thane's aspirations; but Shakespeare was unwilling to permit them to appear to justify murder as the means of their accomplishment. He would not lend his countenance to the unreformed doctrine, still held by the Romanist, that 'the end justifies the means.' He does, however, provide Macbeth with an external determining cause, in the elevation of Malcolm to the princedom of Cumberland, which made him direct heir to the throne. We may imagine, if we please, that there had been some implied contract between Duncan and himself, that Macbeth should be his successor, and that this condition was violated by Duncan's present act. We see that the king, to conciliate Macbeth, heaps up honours to him, and, it may be, regarded these as an equivalent substitute for the privilege of which at the same time he deprived him; and further makes amends by speaking of him in hypocritical terms of esteem, which are conceived in that exaggerated strain of compliment adopted by people when they are not sincere. Duncan pays deeply for this weakness, though otherwise a respectable person enough.—ED. ii.

60. **The Prince of Cumberland**] IRVING (*Character of Macbeth*, p. 10): It should always be borne in mind that this point is the pivotal one in the action of the play. Macbeth has his former inchoate intention of murder crystallized into an immediate and determined resolve to do the deed, for he realizes that the king's unconstitutional action will day by day raise an everheightening barrier between him and the throne. Up to this moment there was, constitutionally—in the present and in the immediate future—but one life between him and the golden circlet. Now there are two and possibly three, for what was done in case of Malcolm may yet be done in case of Donalbain, and so Macbeth, who is all resolute when his mind is made up for action, has already decided that the overleaping of the barrier must be done this very night. When the murder is accomplished, Macbeth is spared the further exercise of his craft, [owing to the escape of the two princes], and he has only to point to their flight as an evidence of their guilt, and at once steps into his place as King of Scotland.—ED. ii.

62. **Starres**] CLARENDON: Macbeth apparently appeals to the stars, because he is contemplating night as the time for the perpetration of the deed. There is nothing to indicate that this scene took place at night.—[R. M. THEOBALD (p. 236) sees in this phrase an indication of Bacon's authorship, since 'Bacon in several places expresses his opinion that the stars are true fires' (*Works*, v, 538; 476 *Syl. Syl.* 31).—ED. ii.]

63. **Let**] DELIUS: 'The eye' is the subject to 'let.' The eye, in silent collusion with the executing hand, is to let that take place which it fears to see after the hand has executed it. 'When it is done' is equivalent to *when it happens*, or *shall be done*—not, *when it has happened*, or *has been done*.

64. **The Eye winke**] HUDSON (ed. iii.): '*Let* the eye wink' is the meaning. 'Wink at' is *encourage* or *prompt*.—ED. ii.

King. True, worthy *Banquo:* he is full ſo valiant,
And in his commendations, I am fed:
It is a Banquet to me. Let's after him,
Whoſe care is gone before, to bid vs welcome:
It is a peereleſſe Kinſman. *Flouriſh.* *Exeunt.*

Scena Quinta.

Enter Macbeths Wife alone with a Letter.

Lady. *They met me in the day of ſucceſſe: and I haue*

66. *ſo valiant*] *of valour* Han.
68. *Let's*] *Let us* Pope, +, Cap. Var. Mal. Steev. Var. Sing. i, Coll. Dyce, Huds. Hal. Wh. i.
70. Flouriſh] Om. Ff, Pope, Han. Cap.
1. SCENE VII. Pope, +.

Inverness. A room in Macbeth's Castle. Cap. et seq. (subs.)
2. Enter...] Enter Lady Macbeth, reading. Cap. et seq. (subs.)
3. *Lady.*] *Lady M.* Mal. et seq.

66. **True**] STEEVENS: We must imagine that, while Macbeth was uttering the six preceding lines, Duncan and Banquo had been conferring apart. Macbeth's conduct appears to have been their subject; and to some encomium bestowed on him by Banquo, the reply of Duncan refers.—R. G. WHITE: A touch of dramatic art common with Shakespeare, which shows how constantly he kept the stage and the audience in mind.—COLERIDGE (p. 245): I always think there is something especially Shakespearian in Duncan's speeches throughout this scene, such pourings-forth, such abandonments, compared with the language of vulgar dramatists, whose characters seem to have made their speeches as the actors learn them.

68. **Banquet**] CLARENDON: As Archbishop Trench has pointed out (*Select Glossary*), 'banquet used generally to be restrained to the lighter and ornamental dessert or confection with wine which followed the more substantial repast,' whether dinner or supper. But in this passage the sense is not so restricted. For a similar sentiment, see *Wint. Tale*, IV, iv, 529.—[SKEAT (*Dict.*): The more usual form in old authors is *banket*—French, *banquet*, which Cotgrave explains as 'a banket'; also a feast, etc. The word has reference to the table on which the feast is spread (or, as some say, with less likelihood, to the benches of the guests), and is a diminutive of French *banc*, a bench, a table, with diminutive suffix *-et*.—ED. ii.]

70. **It is**] CLARENDON: There is a touch of affectionate familiarity in the 'It is.'

70. **Kinsman**] FRENCH (p. 290): Duncan and Macbeth, as the sons of two sisters, were first-cousins; whilst Duncan and Lady Macbeth were third-cousins.

1. **Scena Quinta**] MANLY (p. 101): The site of the castle to which one tradition assigns the murder of Duncan is in Inverness, a few hundred yards from the railway station, and is now occupied by a prison. Other traditions assign the murder to Glamis (or Glammiss) Castle and to Cawdor Castle, but these traditions are not even in harmony with the play, much less with history; and although [Cawdor] is perhaps near enough to Inverness (about eighteen miles) to satisfy the conditions,

learn'd by the perfect'ſt report, they haue more in them, then 4

4. perfect'ſt] perfectſt F_2. *perfected* Warb. *perfectest* Rowe ii, et cet. 4. then] than F_4.

Lady Macbeth could hardly have been so expeditious as to have moved into it since Macbeth's accession to the Thaneship of Cawdor. Of course, the location of the castle is of no significance in the play.—ED. ii.

2. **Enter Macbeths Wife alone with a Letter**] ANONYMOUS (*Blackwood's Maga.* June, 1843, p. 710): Mrs Siddons' entrance was hurried, as if she had but just glanced over the letter, and had been eager to escape from the crowd of attendants to reperuse it alone. She then read on, in a strong calm voice, until she came to the passage which proved the supernatural character of the prediction. . . . As she was about to pronounce the word 'vanish'd,' she paused, drew a short breath, her whole frame was disturbed, she threw her fine eyes upwards, and exclaimed '*Vanished!*' with a wild force, which showed that the whole spirit of the temptation had shrunk into her soul. The 'Hail, King that shalt be!' was the winding up of the spell. It was pronounced with the grandeur of one already by anticipation a Queen. —Ed. ii.—CLARENDON: She reads the letter, not now for the first time.—[ANONYMOUS (*Sunday Times*, London, 30 Dec. 1888): On her first entrance as Lady Macbeth Miss Ellen Terry appears in a gown of peacock green and beetles wings, with a mantle of a kind of dull claret colour, a most picturesque figure, with rich red hair falling over her shoulders in two very long locks. Her reading of Macbeth's letter is consequently very intent and full of terrible significance, for we see the wife's mind absorbing itself in that of her beloved husband, and interpreting the suggestion of his written words. Miss Terry at once shows us that Lady Macbeth is, according to her reading, a very woman whose love for her husband subordinates to it every other consideration, so that the achieving of this ambition must be her first thought. She knows his nature, and as she takes up his miniature tenderly and talks to it in loving tones she reviews his kindliness of heart, and indicates that she must assume masculine strength to support him in the fatal purpose that he has revealed to her, and which she knows involves the ambition of his life. When Macbeth comes she rushes lovingly to his arms, and, with her woman's instinct, at once commences to read his thoughts, and attempts to turn them to action.—MANLY: The Clarendon Editors think she had read the letter before; perhaps so. But perhaps it is just as well to suppose she is now reading it for the first time, but has already read several sentences when she comes upon the stage. It is to be remembered, however, that stage letters are not constructed on the principles followed in life. They contain merely what furnishes to the audience a plausible excuse for the possession by the recipient of certain information; they are, as it were, mere symbols of the transmission of information. Hence it is that in a play we often find a person in possession of facts not contained in a letter, although that letter was the only source of information.—ED. ii.]

2. **Macbeths Wife**] KNOWLES (p. 17): The Lady Macbeth of Mrs Siddons was the Genius of guilty ambition personified;—express in form, in feature, motion, speech. An awe invested her. You felt as if there was a consciousness in the very atmosphere that surrounded her, which communicated its thrill to you. There was something absolutely subduing in her presence—an overpowering something that commanded silence; or if you spoke, prevented you from speaking above your breath. It was a thing once witnessed never to be forgotten, more to be remembered

mortall knowledge. When I burnt in deſire to queſtion them further, they made themſelues Ayre, into which they vaniſh'd. Whiles I ſtood rapt in the wonder of it, came Miſſiues from the King, who all-hail'd me Thane *of Cawdor, by which Title*

6. themſelues Ayre, into] themſelues Air Into F_4. *themselves—air, into* Var. Mal. Steev. Var. Sing. ii.
7. Whiles] *While* Pope, +.
8. all-hail'd] Pope, +, Var. Mal. Ran. Steev. Sing. ii, Huds. Wh. i, Ktly. all hail'd Ff, Rowe ii. *all, hail'd* Rowe i. *all-hailed* Var. '03, et cet.

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than the most gorgeous pageant that ever signalized the triumph of human pride, or fulfilled the imaginings of human admiration.—ED. ii.—CHAMBERS (p. 101): Lady Macbeth is strong just where her husband is weak, in self-conquest, singleness of will, and tenacity of purpose. Superstition and the strain of expectation will make him swerve from his course, but they have no power over her. She is the nobler character of the two; her ambition is for him, not for herself; it is for him that she divests herself of conscience, and, so far as may be, even of womanhood.—ED. ii.

3. **successe**] STAUNTON: In this place, as in I, iii, 99, Shakespeare employs 'success' in the sense it bears at this day; but its ordinary signification, when unaccompanied by an adjective of quality, was *event*, *issue*, etc.

4. **report**] JOHNSON: By the best intelligence.—CLARENDON: That is, by my own experience.—[W. LEIGHTON (*Robinson's Epit. of Lit.* 15 April, 1879): 'The perfectest report,' which convinces the ambitious thane of the supernatural wisdom of the sisters, is very evidently, I think, to general readers, the report made by Ross of the king's intention to invest him with the dignity of Thane of Cawdor, which agrees, in the 'perfectest' manner with the prediction of the sisters. The inquiring out of the witches at Forres, would be a piece of prosaic investigation very natural if the incident occurred in this sceptical age; but I do not find that it is in any way intimated in the play.—CHAMBERS (p. 102): The profound impression made upon Macbeth's guilty mind by the witches is shown by the immediate enquiry which he made as to their supernatural powers of knowledge. This can only have taken place during the brief interval between Scenes iii. and iv.; and it must have been at the same period that he sent the letter to his wife.—ED. ii.]

6. **made themselues Ayre**] SHERMAN: The second word here is perhaps the indirect object—*for themselves;* otherwise the following clause, 'into which they vanished,' is tautologic and gratuitous. 'They made for themselves an enveloping, obscuring atmosphere, and into it and with it they disappeared.' The factitive predicate, in such expressions, is of course more usual; as, 'I made him an example.' But compare *Genesis*, iii, 7, 'they made themselves aprons.'—ED. ii.

6. **Ayre**] KNOWLES (p. 20): In the look and tone with which Mrs Siddons delivered that word, you recognised ten times the wonder with which Macbeth and Banquo beheld the vanishing of the witches.—ED. ii.

7. **Whiles**] CLARENDON: *While* and *whilst* are used indifferently by Shakespeare. The first has frequently been altered by editors to one of the forms still in use. See *Jul. Cæs.* I, ii, 209.

7. **of it**] CLARENDON: For a similar use of the preposition, see *Oth.* IV, i, 207.

8. **all-hail'd**] CLARENDON: The hyphen is doubtless right. Florio [*New World of Words*] gives: 'Salutare, to salute, to greet, to alhaile.'

before, theſe weyward Siſters ſaluted me, and referr'd me to
the comming on of time, with haile King that ſhalt be. This
haue I thought good to deliuer thee (my deareſt Partner of
Greatneſſe) that thou might'ſt not looſe the dues of reioycing
by being ignorant of what Greatneſſe is promis'd thee. Lay
it to thy heart, and farewell.
Glamys thou art, and Cawdor, and ſhalt be
What thou art promis'd: yet doe I feare thy Nature,
It is too full o'th' Milke of humane kindneſſe,

9. weyward] Ff. *wayward* Rowe, Pope. *weyard* Ktly. *weird* Theob. et cet.
10. be] *be hereafter* Upton.
12. the dues] *thy dues* Cap. conj.
14. farewell] *farewel* Rowe,+, Var. Mal. Ran.
15. *Glamys*] *Glamis* Ff.
15. *Cawdor, and*] *Cawdor — and* Rowe,+.
16–20. Mnemonic, Warb.
16. *doe I*] *I do* F_4, Rowe. *I* Pope, Han.
17. *o'th'*] Ff, Rowe,+, Wh. *of the* Ktly. *o' the* Cap. et cet.
humane] *human* Rowe et seq.

15. **Glamys thou art,** etc.] JOHN COLEMAN (*Gentleman's Maga.* March, 1889): Unquestionably *the* Lady Macbeth of the last two decades is Adelaide Ristori. When she came on the stage she seemed to fill it with her majestic presence. When she had finished reading the letter and commenced her invocation to the spirits of evil, she crooned forth the opening words, until the voice changed almost to the hiss of a serpent; anon it rose to the swelling diapason of an organ, her eyes became luminous with infernal fire, the stately figure expanded, her white hands clutched her ample bosom, as if she would there and then have unsexed herself, and turned 'her woman's milk to gall,' and it really required but little stretch of imagination to conceive that the 'dunnest smoke of hell' would burst forth and environ her there and then.—ED. ii.—LIBBY: It seems from the way of receiving these tidings that these ambitions were common domestic topics between Macbeth and his wife. Had they not discussed the death of Sinel and the title of Cawdor many a time?—ED. ii.

15, 16. **Glamys . . . promis'd**] BELL (p. 301): [Mrs Siddons uttered this in an] exalted prophetic tone, as if the whole future were present to her soul.—ED. ii.

16. **feare**] DELIUS: *To fear* with the accusative is equivalent *to be in fear for something.* So in *Meas. for Meas.* III, i. 74.

16, 17. **yet . . . kindnesse**] BELL (p. 301): [Mrs Siddons uttered this with] a slight tincture of contempt throughout.—ED. ii.

17. **Milke**] DELIUS: For this metaphor, see IV, iii, 110, and *Rom. and Jul.* III, iii, 55.—[BÜTTNER (p. 24): According to Büchmann, *Geflügelte Worte*, ch. 16, p. 222, Shakespeare here had in mind *1 Peter*, ii, 2, 'As newborn babes, desire the sincere milk of the word, that ye may grow thereby.'—ED. ii.]

17. **Milke of humane kindnesse**] MOULTON (p. 149): I believe that this phrase, 'the milk of human kindness,' divorced from its context and become the most familiar of all commonplaces, has done more than anything else towards giving a false twist to the general conception of Macbeth's character. The words *kind, kindness,* are amongst the most difficult words in Shakespeare. The wide original

To catch the neereſt way. Thou would'ſt be great, 18
Art not without Ambition, but without
The illneſſe ſhould attend it. What thou would'ſt highly, 20

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signification of the root, *natural, nature*, still retained in the noun *kind*, has been lost in the adjective, which has been narrowed by modern usage to one sort of naturalness, tender-heartedness; though in a derivative form the original sense is still familiar to modern ears in the expression, 'the *kindly* fruits of the earth.' In Elizabethan English, however, the root signification still remained in all usages of *kind* and its derivatives. In Schmidt's analysis of the adjective, two of its four significations agree with the modern use, the other two are 'keeping to nature, natural,' and 'not degenerate and corrupt, but such as a thing or person ought to be.' Shakespeare delights to play upon the two senses of this family of words: tears of joy are described as a 'kind overflow of kindness' (*Much Ado*, I, i, 26); the Fool says of Regan that she will use Lear 'kindly,' *i. e.* according to her nature (*Lear* I, v, 15); 'the worm will do his kind,' *i. e.* bite (*Ant. & Cleo.* V, ii, 264). How far the word can wander from its modern sense is seen in a phrase of the present play, 'At your kind'st leisure' (II, i, 35), where it is simply equivalent to 'convenient.' Still more will the wider signification of the word obtain, when it is associated with the word *human*; 'humankind' is still an expression for human nature, and the sense of the passage we are considering would be more obvious if the whole phrase were printed as one word, not 'human kindness,' but 'humankind-ness':—that shrinking from what is not natural, which is a marked feature of the practical nature. The other part of the clause, *milk* of humankind-ness, no doubt suggests absence of hardness: but it equally connotes natural, inherited, traditional feelings, imbibed at the mother's breast. The whole expression of Lady Macbeth, then, I take to attribute to her husband an instinctive tendency to shrink from whatever is in any way unnatural. That this is the true sense further appears, not only from the facts—for nothing in the play suggests that Macbeth, 'Bellona's bridegroom,' was distinguished for kindness in the modern sense—but from the context. The form of Lady Macbeth's speech makes the phrase under discussion a summing up of the rest of her analysis, or rather a general text which she proceeds to expand into details. Not one of these details has any connection with tender-heartedness: on the other hand, if put together, the details do amount to the sense for which I am contending, that Macbeth's character is a type of commonplace morality, the shallow unthinking man's lifelong hesitation between God and Mammon.—ED. ii.—CHAMBERS comments upon the foregoing interpretation of Moulton, but suggests that *abnormal, unconditional*, is perhaps the more fitting word to describe Lady Macbeth's estimate of her husband's character, rather than *un-natural*, as given by Moulton. Chambers also calls attention to the fact that 'there are several closely parallel passages, in which milk connotes "absence of hardness."' He quotes the two passages cited by Delius [see note, line 17] and that cited by Clarendon.—Ed. ii.

17. **humane kindnesse**] BODENSTEDT: We are somewhat astonished to learn this about Macbeth, for throughout the drama we find no trace of this 'milk of human kindness.' We must presume that the Lady has too high an opinion of her husband—an opinion, however, which will be soon enough lowered. We already know him as a quickly-determined 'murderer in thought,' and as an accomplished hypocrite; and this nature of his is not belied by the present letter: it appears only

That would'ſt thou holily: would'ſt not play falſe, 21

thinly disguised. The Lady knows at once what he is after: she knows and openly acknowledges that his 'milk of human kindness' will not deter him from attempting the life of old King Duncan, but only from 'catching the nearest way'; that is, from laying his own hand to it.—CLARENDON: Compare *Lear*, I, iv, 364.

20. **illnesse**] R. G. WHITE (ed. i.): The evil nature, 'the evil conditions,' as the old phrase went. CLARENDON: Not used elsewhere by Shakespeare in this sense.—[SHERMAN: Defined by Schmidt as *iniquity, wickedness*, but these meanings seem too strong. Lady Macbeth would not have her husband's nature *evil*, which means *maliciously and aggressively wicked*, but only in the given aspect *ill*, which means in a less active way *the absence of good or goodness*. This distinction may be discerned in *good and evil* as contrasted with *good and ill*.—ED. ii.]

20–22. **What thou . . . winne**] ALLEN (MS): 'Highly' is an abverb substituted for an adjective (What thou wouldst, that is *high*, that thou wouldst [attain] in a holy manner. Thou wouldst not play in-a-false-manner [or logical accusative], but thou wouldst win that which it is wrong to win (for *wrongly* is not [logically] an Adverb here).—ED. ii.

20–22. **What . . . winne**] BELL (p. 302): Here and in the night scenes [Mrs Siddons made] it plain that he had imparted to her his ambitious thoughts and wishes.—ED. ii.—W. W. STORY (p. 244): The secretive nature is always a puzzle to the frank nature. Accustomed to go straight to her object, whether good or bad, Lady Macbeth was completely deceived by his hypocritical and sentimental pretences, and supposed his nature to be 'full of the milk of human kindness.' But time opened her eyes, though, perhaps, never, even to the last, did she fully comprehend him. 'What thou wouldst highly, that wouldst thou holily,' she would never have said after the murder of the king. But however this may be, that her view of his character is false is proved by the whole play.—ED. ii.

21. **would'st**] ABBOTT (§ 329): 'Would,' like *should, could, ought* (Latin, *potui, debui*), is frequently used conditionally. Hence, 'I *would* be great' comes to mean, not 'I wished to be great,' but 'I wished (subjunctive),' *i. e.* 'I should wish.' There is, however, very little difference between 'thou wouldest wish' and 'thou wishest,' as is seen in the present passage. It is a natural and common mistake to say '*would* is used for *should* by Elizabethan writers.' [See also I, vii, 40.]

21–26. **would'st not . . . vndone**] JOHNSON: As the object of Macbeth's desire is here introduced speaking of itself, it is necessary to read: 'Thus thou must do if thou have *me*.'—MALONE: The construction is: thou would'st have that [*i. e.* the crown] which cries unto thee, 'thou must do thus, if thou would'st have it, and *thou must do* that which rather,' etc. The difficulty of this line and the succeeding hemistich seems to have arisen from their not being considered as part of the speech uttered by the object of Macbeth's ambition.—CLARENDON: But this interpretation [Malone's] seems to require 'would'st have it' for 'have it,' or, at least, as Johnson proposed, 'have me.'—SEYMOUR: The difficulty here arises from the accumulative conjunction, which leads us to expect new matter, whereas that which follows [line 26] is only amplification. 'Thou would'st have the crown; which cries, *thou must* kill Duncan, if thou have it.' This is an act which thou *must* do, if thou have the crown. 'And' (adds the Lady) 'what thou art not disinclined to do, but art rather fearful to *perform*, than unwilling to have executed.'—HUNTER: 'Thus thou must

[21–26. **would'st not . . . vndone**]

do' seems to me all that answers to 'that which cries'; that is, Duncan must be taken off. The line halts, and I have no doubt that Shakespeare wrote, 'if thou would'st have it.' There should be a pause at 'that' in line 22, the mind supplying 'is a thing.' 'What he must do,' the murder, to secure the fulfilment of the witches' prediction, is a something, which, according to his character as previously drawn by her, he would rather have done than do it. Perhaps there is a little want of art in making both the Thane and his lady fall at once into the intention of perpetrating a deed so atrocious.—ELWIN: This passage ['And . . . undone'] by being printed as part of the figured exclamation has been perverted from all sense. The object of Macbeth's ambition is not a voluntary agent or rational existence, and, '*Thus thou must do, if thou have it,*' is expressed simply by its *nature*, which cannot be supposed also to comment upon the disposition of Macbeth. The reflections on his sensations in connection with it, are made by Lady Macbeth as in her own person; and mean, 'And it is that which,' etc.—DELIUS: Might not Shakespeare have intended, by the words 'that which cries,' something other than the crown, the cold-blooded instinct to murder, which Macbeth might have possessed?—CLARENDON: But if it [be as Delius suggests], 'thould'st have' must be used in the sense of 'thou should'st have.' This is quite in accordance with Shakespeare's usage, but is not probable in this case, where 'would'st' has just preceded, four times over, in the other sense. If we put the words 'Thus . . . have it' in inverted commas, we may interpret: Thou would'st have Duncan's murder, which cries, 'Thus thou must do if thou would'st have the crown,' and which thou rather, etc. COLERIDGE: Macbeth is described by Lady Macbeth so as at the same time to reveal her own character. Could he have everything he wanted, he would rather have it innocently;—ignorant, as, alas! how many of us are, that he who wishes a temporal end for itself does in truth will the means; and hence the danger of indulging fancies.—[HUDSON (ed. iii, p. 187): The original [line 25] has '*and that* which.' This defeats the right sense of the passage, as it naturally makes 'which' refer to the same thing as 'which' in the preceding line; whereas it should clearly be taken as referring to the words 'Thus thou must do.' I prefer '*An act* which,' and have little doubt that the original crept in by mistake from the line before.—R. F. CHOLMLEY(*N. & Qu.* 9 June, 1894): No editor that I can find gives what appears to me the right interpretation of these lines. Lady Macbeth is harping upon the inconsistency of her husband's character, and ends, as she began, by saying: 'You want to satisfy your conscience and your ambition at the same time.' The first 'That' is virtue, with its categorical 'imperative'; the second is, of course, Duncan's removal. 'And,' then, will exactly correspond to 'And yet' above: 'would'st not play false, And yet would'st wrongly win'; and the words: 'if thou have it,' fall into their proper places as protasis to 'cries.' But the key to the passage is 'And.'—DEIGHTON (p. 97): Interpretations of this passage will vary according as the inverted commas extend to 'do,' to 'it,' or to 'undone.' . . . If the inverted commas extend to 'it,' the meaning will probably be, you desire that (*sc.* the crown) which bids you to act in a certain way (*sc.* to murder Duncan) if you wish to secure it. In this case the succeeding words, 'And that . . . undone,' are Lady Macbeth's comment and mean, And that (*sc.* the murder) is a thing which you rather hesitate to do than wish should not be done. If the inverted commas extend to 'undone,' the meaning will be, you desire that (*sc.* the crown) which cries, 'Thus thou must do (*sc.* murder Duncan) if thou wouldst have it and *thou must do* that which rather,' etc. The

And yet would'ſt wrongly winne.
Thould'ſt haue, great Glamys, that which cryes,
Thus thou muſt doe, if thou haue it;
And that which rather thou do'ſt feare to doe,
Then wiſheſt ſhould be vndone. High thee hither,

22–24. *And...it;*] Two lines, ending *Glamys...it;* Pope et seq.
24. *Thus*] *This* Han.
Thus...it] As a quotation, Han. Cap. Var. '78, '85, Sing. ii, Sta. Del. Ktly, Cla. Huds. ii, Wh. ii.
24–26. *Thus...vndone*] As a quotation, Pope, Theob. Warb. Johns. Var. '73, Mal. Var. Ran. Knt, Coll. Huds. i, Dyce, Wh. i, Cam. Hal.
24. *thou haue*] *thou'dst haue* Ktly.
haue it] *have me* Cap. conj. Johns. conj.
25. *that which*] *that's what* Han. Cap.
do'ſt] F_2, Wh. i. *doſt* F_3, et cet.
26. *then*] *than* F_4.
High] *Hie* F_4.

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former interpretation seems much the better one; for the comment which would be natural in Lady Macbeth's mouth, and is but an amplification of the words 'would'st not play false And yet would'st wrongly win,' looks odd if put into the mouth of the personified crown. The only thing gained by limiting the inverted commas to the words 'Thus thou must do,' is that we get rid of the difficulty in 'it,' where we should expect *me;* but the irregularity is hardly greater than in *Jul. Cæs.* III, i, 30, 'Casca, *you* are the first that *rears your* hand,' where we should now write 'rears his' or 'rear yours.'—Ed. ii.]

25, 26. **And . . . vndone**] Moulton (p. 150): It is striking that at the very moment Lady Macbeth is so meditating, her husband is giving a practical confirmation of her description in its details as well as its general purport. He had resolved to take no steps himself towards the fulfilment of the Witches' prophecy, but to leave all to chance; then the proclamation of Malcolm, removing all apparent chance of succession, led him to change his mind and entertain the scheme of treason and murder: the words with which he surrenders himself seems like an echo of his wife's analysis, 'yet let that be Which the eye fears, when it is done, to see' (I, iv, 64, 65).—Ed. ii.

23. **Thould'st haue, great Glamys**] Libby: She knows his nature in reference to such matters, not by analogy but by his words in reference to his two former ambitions. When he was Glamis he wished to be Cawdor; when his father was alive he wished to inherit. Had his father died or Cawdor been ruined he would have been pleased, though he would have feared to cause the death of either. Upon hearing of Duncan's death Banquo expressed repentance (II, iii, 108, 109), he wished he had warned and protected Duncan; Macbeth felt only remorse, he would have committed the crime again.—Ed. ii.

26. **High thee**] Abbott (§ 212): Verbs followed by *thee* instead of *thou* have been called reflexive. But though 'haste *thee*,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in Early English, it is probable that 'look *thee*,' 'haste *thee*,' are to be explained by euphonic reasons. *Thee*, thus used, follows imperatives, which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether.—[Bell (p. 302): [Mrs Siddons here] starts into higher animation.—Ed. ii.]

That I may powre my Spirits in thine Eare, 27
And chaſtiſe with the valour of my Tongue
All that impeides thee from the Golden Round,
Which Fate and Metaphyſicall ayde doth ſeeme 30
To haue thee crown'd withall. *Enter Meſſenger.*

27. *powre*] *pour* F_4.
29. *impeides thee*] *thee hinders* Ff, Rowe. *impedes thee* Pope et seq.
30. *Metaphyſicall*] *metaphysic* Pope, Han.
30. *doth ſeeme*] *do strive* Anon. ap. Cam. *both seem* Allen MS.
31. Meſſenger.] Attendant. (after line 30), Cap.

28. **chastise**] CLARENDON: Used by Shakespeare with the accent on the first syllable. Compare *Rich. II:* II, iii, 104. The only exception, and that somewhat doubtful, is in *Temp.* V, i, 263. [See WALKER (*Crit.* iii, 8), or *Temp.* V, i, 312, of this ed.]

29. **Round**] STEEVENS: So in IV, i, 105.—DYCE (*Notes*, p. 120): Compare: 'Wedding ring farewell! . . . full well did I cause to be grauen In thy golden round those words,' etc.—Abraham Fraunce, *Countess of Pembroke's Yuychurch*, Sec. Part, 1591.

30. **Metaphysicall**] MALONE: In Shakespeare's time 'metaphysical' seems to have had no other meaning than *supernatural*. In the *English Dictionary*, by H. C., 1655, *metaphysicks* are thus explained: 'Supernatural arts!'—WALKER (*Crit.* iii, 252): *Metaphysics* are *magic*. Marlowe, *Faustus*, ed. Dyce, ii, 8: 'These metaphysics of magicians, And necromantic books, are heavenly.' Ford, *Broken Heart*, I, iii, Dyce, i, 233: 'The metaphysics are but speculations Of the celestial bodies,' etc.—DELIUS: We also find 'metaphysical' used adverbially, and as equivalent to *supernatural*, in the pseudo-Shakespearian Drama, *The Puritan*, II, i, 'metaphysically and by supernatural intelligence.'—CLARENDON: In Minsheu's *Spanish Dictionary*, 1599, we have 'Metafisica, things supernaturall, the Metaphisickes'; and in Florio's *World of Wordes*, 1598, 'Metafisico, one that professeth things supernaturall.'

30, 31. **seeme To haue**] JOHNSON: The sense evidently directs us to read *seek*. The crown to which fate destines thee, and which preternatural agents *endeavour* to bestow upon thee.—WARBURTON: This is not sense. To make it so, it should be supplied thus: *doth seem desirous to have*. An easy alteration will restore the Poet's true reading: 'doth seem To have crown'd thee withal,' *i. e.* they seem already to have crowned thee, and yet thy disposition at present hinders it from taking effect.—MALONE; For 'seem to have' compare *All's Well*, I, ii, 8, 9.—BOSWELL: That is, to *desire* that you should be crowned.—DELIUS: 'Seem' is not equivalent here to *appear*, but to *reveal*.—BAILEY (ii, 21): There are many other plausible ways of amending the defect; *e. g. deem*, *aim*, *mean*—any of them better than 'seem.' Another is to substitute *design* in place of 'doth seem.' In favour of *mean* may be cited *King John*, III, iv, 119. These readings, however, are none of them conclusive, and the same may be said of another which has occurred to me: to replace 'seem' by *frame* in the sense of *fabricate*. I have been struck by a somewhat parallel passage in *1 Hen. VI:* II, v, 88: 'Levied an army, *weening* to redeem, And have install'd me in the *diadem*.' This suggests *ween*, which I am inclined to regard as the likeliest of all.

What is your tidings? 32
Meſſ. The King comes here to Night.
Lady. Thou'rt mad to ſay it.
Is not thy Maſter with him? who, wer't ſo, 35
Would haue inform'd for preparation.
Meſſ. So pleaſe you, it is true: our *Thane* is comming:
One of my fellowes had the ſpeed of him;
Who almoſt dead for breath, had ſcarcely more
Then would make vp his Meſſage. 40
Lady. Giue him tending,
He brings great newes. *Exit Meſſenger.*
The Rauen himſelfe is hoarſe, 43

40. *Then*] *Than* F_4.
42, 43. *He...hoarſe*] One line, Rowe et seq.
43. *himſelfe is*] *himself's not* Warb.
43–59. Mnemonic, Pope, Warb.

32. **tidings**] CLARENDON: See *Ant. and Cleo.* IV, xiv, 112, 'this tidings,' and *As You Like It*, V, iv, 159, 'these tidings.'

34–36. **Thou'rt . . . preparation**] HUNTER (ii, 173): Here is a stroke of nature. Lady Macbeth had been meditating on what she considered the nearest way to the honour which was offered to them, and, when she hears that the king was about to put himself in her power, she speaks in reference to the ideas which had passed through her own mind. It then occurs to her that she might have disclosed too much; and she seeks to divert the mind of the attendant from any too strict scrutiny of the meaning of what she had uttered, by explaining it as having no other meaning than as referring to the want of sufficient notice to make preparation for the reception of so illustrious a guest.—[BELL (p. 302): [Mrs Siddons spoke] this first loud; then soft as if correcting herself, and, under the tone of reasoning, concealing sentiments almost disclosed.—ED. ii.]

36. **inform'd**] CLARENDON: This is here used absolutely, as in II, i, 60. It is found without the object of the person in *Rich. II:* II, i, 242; *Coriol*, I, vi, 42.

38. **the speed**] CLARENDON: The phrase 'had the speed of him' is remarkable.

41. **tending**] CLARENDON: Used as a substantive here only in Shakespeare.

43–45. **The Rauen . . . Battlements**] EDWARDS (p. 153): She calls this messenger the raven, and from line 39, well might she call this raven *hoarse.*—JOHNSON: The messenger, says the servant, had hardly breath 'to make up his message'; to which the lady answers, mentally, that he may well want breath: such a message would add hoarseness to the raven. That even the bird, whose harsh voice is accustomed to predict calamities, could not *croak the entrance* of Duncan but in a note of unwonted harshness.—FUSELI: ''Tis certain, now—*the raven himself is* spent, is *hoarse* by croaking this very message, *the fatal entrance of Duncan under my battlements.*'—COLLIER (ed. i.): Lady Macbeth considers the fate of Duncan so certain that the ominous raven is hoarse with proclaiming it. Warburton's emendation appears to be the direct opposite of what was intended by Shakespeare. Drayton, in his *Baron's Wars*, 1603, Bk. V, st. 42, has these lines: 'The ominous raven with a dismal cheer, Through his hoarse beak of following horror tells.'—HUNTER (ii,

That croakes the fatall entrance of *Duncan*
Vnder my Battlements. Come you Spirits, 45

44. *entrance*] *enterance* Cap. Var. '73, Ktly.
Duncan] Duncane Ff.
45. *Come you Spirits*] *Come all you spirits* D'Av. '74, Pope, +, Cap. *Come, you spirits* Var. '73, et cet.
Spirits] *spirits of evil* Ktly.

174) : There are probably few readers who do not understand this phrase in its plain and I should say obvious sense, that even the raven which croaks the fatal entrance has more than its usual hoarseness. Nothing is more common than to speak of the raven croaking ominously.—[MANLY (p. 102) : Some of the editors strangely suppose that by 'the raven' is meant the messenger who is almost dead for breath. To say nothing of the remarkable assumption that scantness of breath causes hoarseness, this shows lack of acquaintance with the superstition of the time. Scot, *Discoverie of Witchcraft* : '[It is most impious] to prognosticate that ghests approch to your house, upon the chattering of pies or haggisters,' [p. 170, ed. 1584]. The approach of an ordinary guest might be announced by a magpie, but for such a visit as Duncan's the hoarse croaking of a raven would alone be appropriate. This is practically the opinion of Nicholson, the editor of Scot, who adds from W. Perkins, *Witchcraft*, 1613 : 'When a raven stands on a high place and looks a particular way and cries, a corse comes thence soon.'—BELL (p. 302) : [Mrs Siddons uttered this] after a long pause when the messenger has retired. Indicating her fell purpose settled and about to be accomplished.—ED. ii.]

44. **entrance**] ABBOTT (§ 477) : R, and liquids in disyllables, are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant. [See also WALKER, *Vers.* p. 57.]

45. **my**] HUNTER : The word 'my' is purposely used by Shakespeare to let the audience into the spirit of the character intended for the wife of the Thane ; *nihil non arrogat;* the castle is *hers*—not Macbeth's, not theirs jointly. It prepares for that overbearing of the milder and gentler spirit of the Thane which follows.

45. **Battlements**] KNIGHT : If there be any one who does not feel the sublimity of the pause after 'battlements,' we can only say that he has yet to study Shakespeare.—HUDSON : This passage is often sadly marred in the reading by laying peculiar stress upon '*my*'; as the next sentence also is in the printing by repeating 'Come,' thus suppressing the pause wherein the speaker gathers and nerves herself up to the terrible strain that follows.

45. **Come you Spirits**] MALONE : In *Pierce Pennilesse his Supplication to the Diuell*, by Nashe, 1592, Shakespeare might have found a particular description of these spirits and of their office : 'The second kind of Diuels, which he most imployeth, are those northerne *Marcij*, called the spirits of reuenge, & the authors of massacres, & seedsmen of mischiefe : for they haue commission to incense men to rapines, sacriledge, theft, murther wrath, furie, and all manner of cruelties, & they commaund certaine of the Southern spirits (as slaues) to wayt vpon them, as also great *Arioch*, that is tearmed the spirite of reuenge,' [p. 114, ed. Grosart.—J. F. KIRKE (*Atlantic Monthly*, April, 1895) : The impious prayer is heard ; the consecration is perfected ; her perceptions are sealed to all impressions that might divert her from the object or unfit her for its accomplishment; she passes through the ordeal with the steady nerve and self-command with which she is wont to perform the commonest duties. She is the same as before, but in a transformed condition. Every characteristic is

That tend on mortall thoughts, vnſex me here,
And fill me from the Crowne to the Toe, top-full
Of direſt Crueltie : make thick my blood,
Stop vp th'acceſſe, and paſſage to Remorſe,
That no compunctious viſitings of Nature

46. *me here*] *me here* [Touching her Heart. Booth. 48. *direſt*] *direct* Warb. Johns.

projected in gigantic proportions on a screen that rises behind the illuminating flames of hell. She is in a moral trance, in a sleep not less, but more profound than that in which she will appear to us again, when she will rehearse every act of the present, but not with the same deadened perceptions; no longer thinking that a little water clears us of this deed, but knowing that all the perfumes of Arabia cannot sweeten this little hand.—DARMESTETER : Compare *Misfortunes of Arthur* (Thomas Hughes, 1587) : 'Come spiteful fiends, come heaps of furies fell, Not one by one, but all at once! my heart Raves not enough : it likes me to be filled With greater monsters yet,' I, ii. ed. Dodsley.—ED. ii.]

46. **mortall**] JOHNSON : Not the *thoughts of mortals*, but *murderous*, deadly, or destructive designs. See III, iv, 101, and IV, iii, 5.

47. **And . . . Toe**] SNIDER (i, 199) : The somewhat prevalent notion of making love the mainspring of Lady Macbeth's actions, and of seeing in her the tender, devoted wife, who committed the most horrible crimes merely out of affection for her husband, is ridiculous, and is, one may well assert, contradicted by the whole tenor of the play. The very point here emphasized is that she abjured womanhood, with its tenderness and love, and prayed to be filled with 'direst cruelty' and her woman's breasts to be milked for gall! To be the wife is clearly not her highest ambition—that she is already; but it is to be the queen. There is no consistency or unity in her character if love be its leading principle. To this passion the husband may justly lay claim, but not the wife, who suppresses her emotional nature.—ED. ii.

49. **accesse**] ABBOTT (§ 490) : Many words, such as *edict*, *outrage*, etc., are accented in a varying manner. The key to this inconsistency is, perhaps, to be found in Ben Jonson's remark that all disyllabic nouns, *if they be simple*, are accented on the first. Hence *edict* and *outrage* would generally be accented on the first, but, when they were regarded as *derived from verbs*, they would be accented on the second. And so, perhaps, when *exile* is regarded as a person, and therefore a 'simple' noun, the accent is on the first; but when as 'the state of being exiled,' it is on the last. But naturally, where the difference is so slight, much variety may be expected. Ben Jonson adds that 'all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs; as from *célebro*, *célebrate*.' The same fluctuation between the English and French accent is found in Chaucer (Prof. Child, in Ellis, *Early English Pronunciation*, i, 369).—CLARENDON : 'Access' is always accented by Shakespeare on the second syllable, except in *Hamlet*, II, i, 110.

49. **Remorse**] CLARENDON : Relenting, used anciently to signify repentance not only for a deed done, but also for a thought conceived. See *Mer. of Ven.* IV, i. 20.

50. **compunctious**] CLARENDON : Only used in this passage in Shakespeare, and *compunction* not at all. 'Compunct' is used in Wicklif's Bible, *Acts*, ii, 37, and 'compuncture' by Jeremy Taylor.

Shake my fell purpoſe, nor keepe peace betweene 51
Th'effect, and hit. Come to my Womans Breſts,
And take my Milke for Gall, you murth'ring Miniſters,
Where-euer, in your ſightleſſe ſubſtances, 54

52. *Th'effect*] *The effect* Cap. et seq.
effect] *effect* F_2.
effect, and hit] *effecting it* Becket.
52. *hit*] *it* F_3.
54. *Where-euer*] *Wherever* Cap. Var. '78 et seq.

51, 52. **peace . . . hit**] JOHNSON: The intent of Lady Macbeth evidently is to wish that no womanish tenderness or conscientious remorse may hinder her purpose from proceeding to effect; but neither this, nor any other sense, is expressed by the present reading; perhaps Shakespeare wrote 'keep *pace* between,' etc., which may signify to *pass between*, to *intervene*.—MALONE: A similar expression is found in *The Tragicall Hystorie of Romeus and Juliet*, 1562: '—— the lady no way could Kepe trewse betwene her greefes and her.' D'Avenant's version sometimes affords a reasonably good comment. [See *Appendix*.]—KNIGHT: If fear, compassion, or any other compunctious visitings, stand between a cruel purpose and its realization, they may be said to keep peace between them, as one who interferes between a violent man and the object of his wrath keeps peace.—HUDSON (ed. ii.): One might naturally think this should read, 'nor *break* peace between the effect and it'; that is, nor make the effect contradict, or fall at strife with, the purpose. The sense, however, doubtless is, nor make any delay, any rest, any *pause for thought*, between the purpose and the act.—[HUDSON (ed. iii, p. 188): The attempts that have been made to explain 'nor *keep* peace' are, it seems to me, either absurdly ingenious and over-subtle or something worse. The natural sense of it is clearly just the reverse of what was intended. To be sure, almost any language can be tormented into yielding almost any meaning. And we have too many instances of what may be called a fanaticism of ingenuity, which always delights especially in a reading that none but itself can explain, and in an explanation that none but itself can understand. The other error, 'hit,' corrects itself.—ED. ii.]—BAILEY (ii, 24): Let us read, 'nor keep *space* between,' etc. She supplicates that no compunctious feelings may keep space between (*i. e.* interpose between) her purpose and its execution.

53. **take**] JOHNSON: 'Take *away* my milk, and put *gall* into the place.'—DELIUS: It rather means Nourish yourselves with my milk, which, through my being unsexed, has turned to gall.—KEIGHTLEY: Perhaps we should read *with* for 'for,' taking 'take' in the sense of *tinge*, *infect*, a sense it often bears.—[ALLEN (MS), after quoting this note of Keightley, adds: '*I* had suspected that "take" might be equivalent to *make* (as in *take up* a quarrel = make up, in *As You Like It*, [V, iv, 104]. Then "for" would be equivalent to *so as to be* (*e. g.* I am forging this iron *for* a hammer—*i. e.* in order to make it a hammer).'—ED. ii.]

53. **Ministers**] For elisions in trisyllables, see ABBOTT, § 467. Compare I, iii, 155.

54. **sightlesse**] DELIUS: This means perhaps something more than *invisible*, and signifies, in connection with 'substances,' a quality which will not bear the looking at, which is repulsive to behold. As in *King John*, III, i, 44.—CLARENDON: Invisible forms. Compare I, vii, 23. In *King John*, III, i, 44, 'sightless' means *unsightly*, but the sense is not suitable here. So we have in *Meas. for Meas.*

You wait on Natures Mischiefe. Come thick Night, 55
And pall thee in the dunneſt ſmoake of Hell,
That my keene Knife ſee not the wound it makes,
Nor Heauen peepe through the Blanket of the darke, 58

III, i, 124, 'the viewless winds.' Somewhat similar is the use of 'careless,' I, iv, 15, in this play.

55. **Mischiefe**] ELWIN: This expresses both *injury engendered in human nature* and *done to it*.—CLARENDON: Ready to abet any evil done throughout the world.

56. **pall**] WARBURTON: That is, wrap thyself in a *pall*.—SINGER: From the Latin *pallio*, to wrap, to invest, to cover or hide as with a mantle or cloak.—COLLIER (ed. ii.): We believe that Shakespeare alone uses 'pall' as a verb.

56. **dunnest**] STEEVENS: *The Rambler* (No. 168) criticises the epithet 'dun' as mean. Milton, however, appears to have been of a different opinion, and has represented Satan as flying (*Par. Lost*, iii, 7) '——in the dun air sublime.' So also in *Comus*, '——sin Which these dun shades will ne'er report,' [l. 126].—CLARENDON: To our ears 'dun' no longer sounds mean. As Horace says, *Ars Poet.* 70, 71, 'Multa renascentur quæ jam cecidere, cadentque Quæ nunc sunt in honore vocabula, si volet usus.'—[The passage in *The Rambler* to which Steevens refers is as follows: 'What can be more dreadful than to implore the presence of night, invested not in common obscurity, but in the smoke of hell? Yet the efficacy of this innovation is destroyed by the insertion of an epithet, now seldom heard but in the stable, and "*dun* night" may come or go without any other notice than contempt.' Johnson, forgetting that it was Lady Macbeth who is here the speaker, said that these lines are uttered by *Macbeth* when 'confirming himself in the horrid purpose of stabbing his king.' In his *Dictionary*, three years later, Dr Johnson no longer considers 'dun' as a word of the stable, but thus defines it: '(1) A colour partaking of brown and black. (2) Dark; gloomy'; nor, in his edition of this play, which appeared ten years later, is any slur cast on its respectability.—ED. ii.]

57. **see not**] ELWIN: That the wound may not be reflected in the brightness of the blade.

58. **peepe**] KEIGHTLEY: At that time 'peep' was to gaze earnestly and steadily at anything; not furtively, as now.—[SCHMIDT (*Lex.*): To look as through a crevice, or by stealth: 'Under whose brim the gaudy sun would peep,' *Ven. & Ad.* 1088. [Also present line in *Macbeth*.] Sometimes, to look with a tinge of contempt, 'and peep about to find ourselves dishonourable graves,' *Jul. Cæs.* I, ii, 137. (b.) to be or become visible, to appear: 'through crystal walls each little mote will peep,' *Rape of Luc.* 1251.—SKEAT (*Concise Dict.*): To look through a narrow aperture. Palsgrave has: 'I peke or prie, *Ie pipe hors*'; i. e. I peep out. Thus 'peep' is directly from French *piper*, literally to pipe, but also used in the sense to peep. (It arose from the exclamation *pipe!*—Dutch dialect *piep!*, Molema—made by a hider in the game of *peep-bo*, *bo-peep*, or hide-and-seek; cf. Dutch dialect *piepen*, (1) to say *piep!* (2) to peep out.)—ED. ii.]

56–58. **And . . . darke**] STEEVENS: Drayton, *Polyolbion*, 26th Song, has an expression like this: 'Thick vapours, that, like *ruggs*, still hang the troubled air.'—MALONE: *Polyolbion* was not published till 1612, after this play had certainly been exhibited; but in an earlier piece Drayton has the same expression, 'The sullen

[56–58. And . . . darke]

night in mistie *rugge* is wrapp'd,' *Mortimeriados*, 1596. 'Blanket' was perhaps suggested by the coarse *woollen* curtain of Shakespeare's own theatre, through which, probably, while the house was yet but half-lighted, he had himself often *peeped*.—HALLIWELL: That the players did sometimes 'peep' through such a curtain appears from the Prologue to *The Unfortunate Lovers*, 1643, [D'Avenant].—WHITER (p 155 *et seq.*): Nothing is more certain than that all the images in this passage are borrowed from the *stage*. The peculiar and appropriate dress of *Tragedy* is a *pall* and a *knife*. When Tragedies were represented, the stage was hung with *black*, which Malone, in his *Theatrical Memoirs* (p. 89), says was 'no more than one piece of black baize placed at the back of the stage, in the room of the tapestry, which was the common decoration when Comedies were acted.' I am persuaded, however, that, on the same occasions, the *Heavens*, or the Roof of the Stage, underwent likewise some gloomy transformation. This might be done by covering with black those decorations about the roof which were designed to imitate the appearance of the *Heavens*, conveying to the audience the idea of a dark and gloomy *night*, in which every luminary was hidden from the view. In the *Rape of Lucrece* (764–770) there is a wonderful coincidence with this passage, in which we have not only '*Black stage for Tragedies* and *murders fell*,' but also '*comfort-killing* NIGHT, *image of* HELL,' corresponding with *thick* NIGHT, and *the dunnest smoke of* HELL. Again, in line 788, we have 'Through *Night's black* bosom should not *peep* again.' [The author quotes many parallel passages from Shakespeare and contemporary authors.—ED.]—COLLIER (*Notes*, p. 408, ed. i.): In fact, it is not at all known whether the curtain, separating the audience from the actors, was woollen or linen. As it seems to us, the substitution the MS Corrector recommends cannot be doubted—'the *blankness* of the dark.' The scribe misheard the termination of *blankness*, and absurdly wrote 'blanket.'—C. A. BROWN (p. 178) [After ridiculing Dr Johnson's condemnation in this passage of such words as 'dun,' and 'knife,' and 'peep,' and supposing that it would be mightier in Johnsonian phrase: 'direct a glance of perquisition through the fleecy-woven integument of the tenebrosity,' the author adds]: Lady Macbeth determines on murdering the King in his bed. 'Top-full of direst [*sic*] cruelty' in the anticipation of the deed, her thoughts occupied in the very act of stabbing her guest in his bed, she naturally, and consequently with propriety, takes a metaphor from it in the word *blanket*. By the occasional skilful application of a common every-day expression, the application of a household word, the mingling of the conveniences or wants of life with deeds of death, our imagination, while reading Shakespeare, is so forcibly enthralled. Had the old King been described as reposing on a stately couch, after the fatigue of his journey, we could not have sympathised with his fate so much as when we find him, like ourselves, sleeping in a bed, with sheets and blankets. Such is at least a portion of Shakespeare's magic. To find fault with it is to wish to be disenchanted.—DYCE: Coleridge proposed '——the *blank height* of the dark,' etc.; a conjecture which appeared in the first edition of his *Table Talk* (ii, 296), but which, on my urging its absurdity to the editor, was omitted in the second edition of that valuable miscellany. The old reading is thoroughly confirmed by the quotations in the *Variorum*.—R. G. WHITE: The man who does not apprehend the meaning and the pertinence of the figure, 'the blanket of the dark,' had better shut his Shakespeare, and give his days and nights to the perusal of—some more correct and classic writer.—KNIGHT (ed. ii.): The phrase in *Cymb.* III, i, 43, 'If Cæsar can hide the sun from us

To cry, hold, hold. *Enter Macbeth.* 59

59, 60. *To... Cawdor*] One line, Cap. Ran. et seq.

59. Enter Macbeth] After *Cawdor* (l. 60), Cap. Ran. Knt, Sing.

with a *blanket*,' gives the key to the metaphor.—COLLIER (ed. ii.): This passage from *Cymb.* has no other relation to the line in *Macbeth* than that 'blanket' occurs in both plays.—BAILEY (i, 92): *Blackness* is in every way preferable to *blankness*; and we must bear in mind that 'the dark' is here a synonyme for *the night*. This reading is supported by *Ant. and Cleop.* I, iv, 13. And it may also derive indirect support from a remarkable expression in the epistle of *St. Jude*, verse xiii.: 'Wandering stars, to whom is reserved the blackness of darkness for ever.'—STAUNTON: If 'blanket' is a word too coarse for the delicacy of the commentators, what say they to the following from Middleton's *Blurt, Master-Constable*, III, i.?—'Blest night, wrap Cynthia in *a sable sheet*.'—CLARENDON: The covering of the sleeping world. From the French *blanchet*. For homeliness of expression we may compare another passage from *Mortimeriados*, sig. C 2 recto: 'As when we see the spring-begetting Sunne, In heauens black night-gowne couered from our sight.'—HALLIWELL: There is no reason for suspecting any corruption.—JESSOPP (*N. & Qu.* 3d S. VII, 21 Jan. 1865): For 'blanket' substitute *blankest*, which conveys the idea of the most intense darkness, and, being a word such as Shakespeare would use, adds to the power of the passage. [In *N. & Qu.* 1 Apr. 1865, 'B. T.' proposed '*blonket*,' with the meaning given to it in old dictionaries of 'thundercloud.' But on 10 June, 1865, he admitted his error, 'as, after much search, no confirmation of that sense' could be found.—ED.]—[W. LEIGHTON (*Robinson's Epit. of Lit.* 1 Feb. 1879): The word 'blanket' seems to be used with reference to the idea that a person may be so enveloped in a blanket as to be unrecognizable. The figure may spring from this thought of concealment by being covered with darkness, blanketed from sight, together with the quickening imaginings of her restless fancy, which have already suggested that the best place and time for the perpetration of the deed will be the king's bed, after he has retired for the night—the king's bed, hence, blanket. There appears a double intent or suggestion in these lines; one meaning following the thought of security, that even heaven will not know the evil-doer so blanketed; and the other, that the obscuring shadow of images, of crime—'the dunnest smoke of hell'—shall so crowd her mind and inspire her acts that no glimpse of heaven—conscience—may shine through to call upon the criminal to hold her hand. Both of these meanings are so naturally suggested by the train of thought and images that fill her brain that they mingle and find expression in the same words, although they are, in their natures, separate and distinct. Her resolution thus supported by spirits of ill—grim imaginings—she pushes her husband, willing and unwilling, into the crime which brings a terrible retribution to both.—ED. ii.]

57–59. **That my keene Knife . . . hold**] W. W. STORY (p. 267): In this apostrophe, in which Lady Macbeth goads herself on to crime, the woman's nature is plainly seen. Macbeth never prays to have his nature altered, to have any passages to remorse closed up; never fears 'compunctious visitings of nature.' But she knows that she is a woman, and that she needs to be unsexed, and feels that she is doing violence to her own nature; still her will is strong, and she cries down her misgivings, and resolves to aid Macbeth in his design.—ED. ii.

59. **To . . . hold**] HARRY ROWE: Much has been written to show the enormous wickedness of this speech; but my Devil, who is a kind of short-hand critic, has

Great Glamys, worthy Cawdor,
Greater then both, by the all-haile hereafter,
Thy Letters haue tranſported me beyond
This ignorant preſent, and I feele now

60. [Embracing him. Rowe, +.
worthy] *my worthy* Seymour.
61. [They embrace. Coll. ii.
then] *than* F_4.
63, 64. *This...future*] One line, Ktly.
63. *preſent*] *present time* Pope, +, Cap. Var. '73, '78.
feele] *feel me* Anon. ap. Cam.

summed it up in one word—CHARMING.—TOLLET: The thought is taken from the old military laws which inflicted capital punishment upon 'whosoever shall strike stroke at his adversary, either in the heat or otherwise, if a third do cry *hold*, to the intent to part them; except that they did fight a combat in a place enclosed; and then no man shall be so hardy as to bid *hold*, but the general,' p. 264 of Bellay's *Instructions for the Wars*, translated in 1589.—[BELL (p. 303) says that 'Mrs Siddons spoke this in a voice quite supernatural, as in a horrible dream.' And that he was 'chilled with horror by the slow hollow whisper of this wonderful creature.' —ED. ii.]

60. **Great . . . Cawdor**] BELL (p. 303): [Mrs Siddons was here] loud, triumphant, and wild in her air.—ED. ii.—WILSON (p. 631): *Talboys.* You said, a little while ago, sir, that you believed Macbeth and his wife were a happy couple. *North.* Not I. I said she was attached to him—and I say now that the wise men are not of the Seven, who point to her reception of her husband, on his arrival *at home*, as a proof of her want of affection. They seem to think she ought to have rushed into his arms—slobbered upon his shoulder—and so forth. For had he not been to the Wars? Pshaw! The most tender-hearted Thanesses of those days—even those that kept albums—would have been ashamed of weeping on sending their Thanes off to battle—much more on receiving them back in a sound skin—with new honours nodding on their plumes. Lady Macbeth was not one of the turtle-doves—fit mate she for the King of the Vultures. I am too good an ornithologist to call them Eagles. She received her mate fittingly—with murder in her soul; but more cruel—more selfish than he, she could not be—nor, perhaps, was she less; but she was more resolute—and resolution even in evil—in such circumstances as hers—seems to argue a superior nature to his, who, while he keeps vacillating, as if it were between good and evil, betrays all the time the bias that is surely inclining him to evil, into which he makes a sudden and sure wheel at last.—ED. ii.

61. **all-haile**] CLARENDON: Lady Macbeth speaks as if she had heard the words as spoken by the witch, I, iii, 55, and not merely read them as reported in her husband's letter, I, v, 10.

61. **hereafter**] MRS JAMESON (ii, 324): This is surely the very rapture of ambition! and those who have heard Mrs Siddons pronounce the word *hereafter*, cannot forget the look, the tone, which seemed to give her auditors a glimpse of that awful *future*, which she, in her prophetic fury, beholds upon the instant.

63. **This . . . now**] HUNTER: This line halts, and should, I think, be completed thus, 'I feel [e'en] now,' rather than by the introduction of the word *time*. Nothing is more plain than that, in considering the text of this play, great license is to be given to an editor. [LETTSOM proposed the same emendation, ap. DYCE, ed. ii.]—DYCE: Steevens remarks: 'The sense does not require the word *time*'—

The future in the inſtant.
Macb. My deareſt Loue, 65
Duncan comes here to Night.
Lady. And when goes hence?
Macb. To morrow, as he purpoſes. 68

65. *My*] Om. Pope,+. Dyce ii, iii.
deareſt] *dear'st* Cap. Huds. i, ii, 66. Duncan] Duncane Ff.

which is true; 'and it is too much for the measure'—which is nonsense.—WALKER (*Vers.* 156): Here I suspect a word has dropt out—an accident which seems to have happened not unfrequently in the Folio *Macbeth*.

63. **ignorant**] JOHNSON: This has here the signification of *unknowing*; I feel by anticipation those future honours, of which, according to the process of nature, the *present time* would be *ignorant*.—CAPELL (ii, 8): *Ignorant* of either honour or greatness, which reside in nothing but royalty.—DELIUS: It seems to me to be more Shakespearian to take this in a passive sense, like so many other adjectives in Shakespeare—our unknown, obscure, inglorious present. As in *Wint. Tale*, I, ii, 397, 'ignorant concealment.' [See *Wint. Tale*, I, ii, 458; this ed.]

63. **feele**] For monosyllables containing diphthongs and long vowels, see ABBOTT, § 484. Compare I, ii, 10.

65. **My dearest Loue**] FLETCHER (p. 182): It is not Lady Macbeth's need of aid or comfort that ever draws these marks of fondness from her husband; we find them in every instance produced by some pressure of difficulty or perplexity upon *himself*, which he feels his own resolution unequal to meet, and so flies for support to her superior firmness: he does not consult her as to the *formation* of his purposes—he is too selfish and headstrong for that; he simply uses her moral courage, as he seeks to use all other things, as an indispensable instrument to stay his own faltering steps, and urge on his hesitating march towards the fulfilment of a purpose *already formed*. [See note by D'Hugues, III, ii, 37.—ED. ii.]

66. See note by FLETCHER, I, iv, 57.

68. **To morrow . . . purposes**] J. COLEMAN (*Gentleman's Maga.* March, 1889): As Salvini played this, Macbeth was not one likely to wait for his better half to suggest the 'removal' of Duncan. In reply to the enquiry, 'and when goes hence?' he paused one moment, looked furtively round as he replied: 'Tomorrow, as *he* purposes'; and when Lady Macbeth made answer: 'Never shall sun that morrow see!' his face lighted up with murder written on every line of it, His doubts and fears in the following scenes were admirably rendered.—ED. ii.—W. W. STORY (p. 268): 'Tomorrow,' he answers, and pauses; and adds, 'as he purposes.' But in the look and in the pause Lady Macbeth has read his whole soul and intent. There is murder in that look; and she cries: 'Your face, my thane, is as a book, where men May read strange matters.' There is no explanation between them. He has conveyed all his intention by a look and a gesture, as she distinctly says. . . . (p. 270): There is no warrant of any kind that, in the simple words 'And when goes hence?' she meant more than she said. It was the most natural question that she could possibly ask. Granting that she intended equally with him to commit the murder, what is more natural than that she should wish to know how soon it was necessary to carry out the plan of murder, and what time there was to make all the arrangements?—ED. ii.

Lady. O neuer,
Shall Sunne that Morrow ſee.
Your Face, my *Thane*, is as a Booke, where men
May reade ſtrange matters, to beguile the time.
Looke like the time, beare welcome in your Eye,
Your Hand, your Tongue: looke like th'innocent flower,
But be the Serpent vnder't. He that's comming,
Muſt be prouided for: and you ſhall put
This Nights great Buſineſſe into my diſpatch,

70. *Sunne*] *his sun* Jackson.
71. *a*] Om. F_2.
72. *matters, to...time.*] *matters to... time.* F_3F_4, Rowe, Pope. *matters. To ...time,* Theob. Warb. Johns. Cam. Wh. ii. *matters: to...time* Han. et cet.
74. *th'innocent*] *the innocent* Rowe et seq.

69. For single lines with two or three accents, see ABBOTT, § 511. [It is, however, well to bear in mind that, of the numerous instances of short lines in *Macbeth*, to which Abbott refers, many are due to the editors, and are not short lines in the Folio.—ED. ii.]

69, 70. **O neuer . . . see**] BELL (p. 303): [Mrs Siddons uttered] 'O never' with falling inflection; the last word slowly repeated. A long pause, turned from him, her eye steadfast. Strong, dwelling emphasis on 'never shall sun that morrow see.' Low, very slow sustained voice, her eye and her mind occupied steadfastly in the contemplation of her horrible purpose, pronunciation almost syllabic, note unvaried. Her self-collected solemn energy, her fixed posture, her determined eye, and full deep voice of fixed resolve never should be forgot, cannot be conceived, nor described.—ED. ii.

71. **Your Face**] BELL (p. 303): [Mrs Siddons pronounced these words while] observing the effect of what she has said on him; now for the first time turning her eyes upon his face.—ED. ii.

71. **Booke**] CLARENDON: Compare *Rom. & Jul.* I, iii, 81.

72. **time**] DELIUS: Time with the definite article means in Shakespeare the present time, the age we live in. In order to beguile men you must assume the same expression as they do. See I, vii, 95.—CLARENDON: Not *wile away the time* —though Shakespeare elsewhere uses the phrase in this sense in *Twelfth Night*, III, iii, 41—but *delude all observers*. Compare *Rich. III:* V, iii, 92.—[HUDSON (ed. iii.): 'Time' is here put for its contents, or what occurs in time. It is a time of full-hearted welcome and hospitality; and such are the looks which Macbeth is urged to counterfeit.—ED. ii.]

75. **But . . . vnder't**] BELL (p. 303): [Mrs Siddons's delivery was here] very slow; severe and cruel expression; her gesture impressive.—ED. ii.

77. **my dispatch**] FLETCHER (p. 184): This is exactly what her husband has been looking for: she has now taken the actual effort and immediate responsibility of the deed upon herself. Nevertheless, the selfishly covetous and murderous coward still affects to hesitate—'We will speak further.' She knows his meaning and rejoins: 'Leave all the rest to me.' And to her, well understanding her intention, Macbeth is well pleased, at that moment, so to leave it.—ED. ii.

Which ſhall to all our Nights, and Dayes to come,
Giue ſolely ſoueraigne ſway, and Maſterdome.
Macb. We will ſpeake further.
Lady. Onely looke vp cleare:
To alter fauor, euer is to feare:
Leaue all the reſt to me. *Exeunt.*

Scena Sexta.

Hoboyes, and Torches. Enter King, Malcolme, Donalbaine, Banquo, Lenox, Macduff, Roſſe, Angus, and Attendants.

King. This Caſtle hath a pleaſant ſeat,

82. *fauor, euer*] *favor ever* Var. '78 et seq.
to feare] *and fear* Theob. ii.
1. SCENE VIII. Pope i, +. SCENE II. Pope ii. SCENE IV. Rowe i.
Before Macbeth's Castle-Gate. Theob. et seq. (subs.)
2. Hoboyes, and Torches] Hautboys and torches. Rowe. Hautboys. Servants of Macbeth with Torches. Cap.
Enter...] Discover...Booth.
King,] Duncan, Cap. et seq.
5, 6. *This Caſtle ... ayre*] One line, Rowe et seq.

78, 79. **Which . . . Masterdome**] BELL (p. 303): [Here Mrs Siddons's] voice changes to assurance and gratulation.—ED. ii.

82. **fauor**] STEEVENS: That is, *Look, countenance.*

82. **to feare**] SEYMOUR: To change countenance is always a dangerous indication of what is passing in the mind; *to fear* for, to give cause for fear.—C. LOFFT: If you change your countenance thus, your fears will not fail to be known; since all men understand this symptom by which fear betrays itself.—CLARENDON: Lady Macbeth detects more than irresolution in her husband's last speech.

82, 83. **To . . . me**] BELL (p. 303): [Mrs Siddons said this] leading him out, her hand on his shoulder, clapping him. This, vulgar—gives a mean conception of Macbeth, unlike the high mental working, by which he is turned to her ambitious purpose.—ED. ii.

2. **Hoboyes, and Torches**] ANONYMOUS (*Sunday Times*, London, 30 Dec. 1888): [In Irving's production at the Lyceum] the scene outside Macbeth's castle is nobly picturesque, the entrance-gates being approached by a sloping road, up which Duncan and his followers come, being greeted by Lady Macbeth, who, with her maids and torch-bearers, comes as hostess to greet the king. This is altogether a new and a very impressive rendering of this scene.—ED. ii.

5. **This Castle . . . seat**] FORSYTH (p. 64): Action, life, passion—men and women in every possible position—are nearly all in all throughout Shakespeare's works; external nature being used only as a foil to show off the lights and shades of the great drama of human existence. . . . Shakespeare does not paint landscapes at all, as we now understand that word, not even for his own special dramatic purposes.

The ayre nimbly and ſweetly recommends it ſelfe 6

In observation his faculty is microscopical; a wide and extended view of natural scenery he will not pourtray. With unerring accuracy of eye he seizes on particular objects, investing them with the lively hues of his exuberant imagination; he does not see, he does not choose to describe, an entire landscape. . . . What is perhaps the most noticeable of all is, that in his sketches, incomplete as they are, of natural scenery, he scarcely ever mentions that form of it which is now held as the most enchanting, sublime, and attractive to cultivated minds—the scenery, namely, of mountainous regions. . . . Whatever else the great poet saw in nature, he apparently could not see the grandeur of the everlasting hills; 'the difficult air of the iced mountain top' was by him unbreathed and unknown. Once only, in the whole range of his works (unless we should except some slight references in *Cymbeline*), does he introduce his readers to the heart of a wild and hilly region. . . . The allusions to the site of Macbeth's castle happen to be perfectly correct; the wonder is how the writer should have been conversant with such details. . . . [Whether Shakespeare described the scene from personal observation or from an inspiration of genius], the puzzle is how the describer should have overlooked other features of infinitely more prominence and importance in the landscape surrounding Inverness—the magnificent sweep of river and estuary, and the grand domination of the different mountain ranges.

5. **seat**] JOHNSON (*Obs.* 1745): I propose *site*, as the ancient word for *situation*. [Capell also made this conjecture.—ED. ii.] For the sake of the measure, I adjust line 11, 'Smells wooingly. Here is no jutting frieze.' [As Dr Johnson did not repeat these emendations in his edition of 1765, we may presume that they were withdrawn.—ED.]—REED: Compare Bacon's *Essays*, xlv.: 'He that builds a faire house upon an *ill seat*, committeth himself to prison. Neither doe I reckon it an *ill seat*, only where the aire is unwholesome, but likewise where the aire is unequal; as you shall see many fine *seats* set upon a knap of ground invironed with higher hills round about it.—SIR J. REYNOLDS: This short dialogue between Duncan and Banquo has always appeared to me a striking instance of what in painting is termed *repose*. Their conversation very naturally turns upon the beauty of [the castle's] situation, and the pleasantness of the air; and Banquo, observing the martlets' nests in every recess of the cornice, remarks, that where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds. It seems as if Shakespeare asked himself, What is a prince likely to say to his attendants on such an occasion? Whereas the modern writers seem, on the contrary, to be always searching for new thoughts, such as would never occur to men in the situation which is represented. This also is frequently the practice of Homer, who, from the midst of battles and horrors, relieves and refreshes the mind of the reader by introducing some quiet rural image, or picture of familiar domestic life. [See also, to the same effect, REED, *Lectures*, etc. p. 231.—KNOWLES (p. 24): I am inclined to take a different view of the subject [from that expressed by Reynolds in the preceding note], and to consider this scene as another and a higher step in the climax of the action. That Duncan should contemplate with satisfaction the seat of Macbeth's castle, and that Banquo should participate in the feelings of the King, are perfectly natural; but that the audience should partake this view, is as preposterous as to suppose that we

Vnto our gentle ſences. 7
Banq. This Gueſt of Summer,
The Temple-haunting Barlet does approue,
By his loued Manſonry, that the Heauens breath 10

7. *Vnto ... ſences*] *Gentle unto our sense* Becket.
gentle ſences] *general sense* Warb. *gentle sense.* Johns. conj. Cap. *gentle sense'* Allen MS.
9. *Barlet*] *martlet* Rowe et seq.
10. *By ... Heauens*] One line (reading *mansiönry*), Ktly.
10. *Manſonry*] Ff, Rowe, Pope i. *masonry* Pope ii, Han. *mansionry* Theob. et cet.
that the] *that'* Allen MS.
the] Om. Pope, +.

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could see a man about to step into a cavern which we know to be the den of a wild beast, and participate in his admiration of the foliage which might happen to adorn its entrance. So far, if I mistake not, from there being any relaxing of the interest here, there is an absolute straining of it. The unconsciousness of the destined victim to the fate that awaited it, the smiling flowers that dressed it, and its playful motions as it walked to the altar of sacrifice must have served, not to assuage, but to aggravate in the beholder the feeling of its predicament. There is no relief—no repose here. How often in witnessing this scene have I felt a wish that some suspicion of foul play would flash across the mind of Banquo, and that he would hang upon the robes of the king and implore him not to enter.—ED. ii.]

7. HUDSON (ed. iii.): That is, 'The air,' by its purity and sweetness, attempers our senses to its own state, and so *makes* them gentle, or sweetens them into gentleness. A proleptical form of speech.—ED. ii.

7. **sences**] JOHNSON: 'Senses' are nothing more than *each man's sense*. 'Gentle' sense means *placid, calm, composed*, and intimates the peaceable delight of a fine day.—ABBOTT (§ 471): See note on II, iv, 18.—CLARENDON: Our senses, which are soothed by the brisk, sweet air. The same construction, in which the action of the verb is expressed by applying an epithet to the object, is found in III, iv, 9.

8. **This**] LETTSOM (ap. Dyce): Read *The*. 'This' was repeated by mistake from the preceding speech.

8–15. LIBBY: This soothing speech is criminal; but Banquo always satisfies his conscience and, like other self-deceivers, passes for honourable.—ED. ii.

9. **Barlet**] STEEVENS: Rowe's emendation is supported by *Mer. of Ven.* II, ix, 28.—HUNTER: It may be further justified by comparison with the following passage in Braithwaite's *Survey of History*, 1638: 'As the martin will not build but in fair houses, so this man will not live but in the ruins of honour.' Shakespeare was, we see, choice in his epithet, and exact in his natural history—'*temple*-haunting.' This passage, when looked at in the original copies, shews of itself how carelessly the original editors performed their duties, at least in the First Act of this tragedy.—[PATON: We think the word 'barlet,' for which *martlet* is generally substituted, will yet turn up. The following seems to bring us a letter nearer it: 'The swallow, swift, and marlet are almost always flying. The fieldfares and redwings gather into great flocks, so do the swallows and marlets.'—*Harleian Miscellany*, ii, 563.—ED. ii.]

10. **Mansonry**] STAUNTON: Looking to the context, 'his pendent bed and procreant cradle,' should we not read, *love-mansionry*?—DELIUS: Theobald's emendation is not quite so certain as Rowe's 'martlet.'

Smells wooingly here: no Iutty frieze, 11
Buttrice, nor Coigne of Vantage, but this Bird
Hath made his pendant Bed, and procreant Cradle,
Where they muſt breed, and haunt: I haue obſeru'd
The ayre is delicate. *Enter Lady.* 15

11–15. *Smells...delicate*] Lines end, *Buttrice,...made ... they...ayre...delicate.* Steev. Var. '03, '13.

11. *wooingly*] *sweet and wooingly* Han.

Iutty frieze,] *jutting frieze* Pope, +, Cap. *jutty, frieze,* Steev. et seq.

13. *his*] *this* F_4, Rowe i.

13, 14. *Cradle,... haunt:*] *cradle:... haunt,* Rowe et seq.

14. *muſt*] *most* Rowe et seq. *much* Coll. ii. (MS.)

15. Enter Lady] Enter Lady Mackbeth. Cap. Enter Lady Macbeth, attended. She kneels. Booth.

11. **Iutty**] MALONE: A 'jutty,' or *jetty* (for so it ought rather to be written), is not here an epithet to 'frieze,' but a substantive, signifying that part of a building which shoots forward beyond the rest. See Florio's *It. Dict.* 1598: '*Barbacane.* An outnooke or corner standing out of a house; a jettie.' '*Sporto,* a porch, a portall, a baie window, or out butting, or iettie of a house that ietties out farther than anie other part of the house, a iettie or butte.' See also *Surpenduẽ,* in Cotgrave: 'A *jettie;* an outjetting room.'—STEEVENS: Shakespeare uses the verb *to jutty* in *Hen. V:* III, i, 13.—WALKER (*Crit.* ii, 14) conjectures that a word is here omitted. —DYCE (ed. ii.): This line seems to be mutilated.—CLARENDON: Probably some word like *cornice* has dropped out after 'jutty.'

12. **Coigne of Vantage**] JOHNSON: Convenient corner.—HUNTER: It is remarkable that this compound rarely occurs. Dr Johnson's explanation is surely erroneous. In the *Porta Linguarum Trilinguis,* an *advantage* is described 'a something added to a building, as a jutting.' The following, from the *Pacata Hibernia,* contains something which approaches the nearest of anything I have found to the word in question. Carew, the author, is describing Blarney Castle: 'It is four piles joined in one, seated upon a main rock, so as to be free from mining, the walls eighteen feet thick, and *flanked at each corner to the best advantage.*' Shakespeare's French reading, perhaps, supplied him with it.—DYCE (*Few Notes,* etc.): *Coigne* is certainly a word of rare occurrence: 'And Cape of Hope, last *coign* of Africa.'—Sylvester's *Du Bartas, The Colonies,* p. 129, ed. 1641. (The original has '*angle* dernier d'Afrique.')—CLARENDON: Of course, a corner convenient for building a nest. '*Coign,*' from the French *coin,* formerly spelt 'coing.' See *Coriol.* V, iv, 1.

12. **Bird**] KEIGHTLEY (*Exp.* 331): There can be little doubt, I think, that *on't* was effaced at the end of this line; for the Poet could hardly, even in his most careless moments, have termed solid parts of a building 'pendent nests,' etc. Wordsworth, with this very place in his mind, wrote: '*On* coigns of vantage *hang* their nests of clay' (*Misc. Son.* 34). It is also in favour of this reading that it throws the metric accent on *this,* thereby adding force.

14. **must**] COLLIER (ed. i.; see *Text. Notes*): Sense might be made out of 'must' of the old copies, supposing Banquo to mean only that the swallows *must* breed in their procreant cradles; adding, in the words, 'the air is delicate,' his accordance with Duncan's previous remark.

14, 15. **Where . . . delicate**] A. FOGGO (*Sh. Soc. Trans.* 1875–6): I cannot find that other observers have noticed a propensity in the swallow to seek local-

King. See, ſee, our honor'd Hoſteſſe: 16
The Loue that followes vs, ſometime is our trouble,
Which ſtill we thanke as Loue. Herein I teach you,
How you ſhall bid God-eyld vs for your paines,
And thanke vs for your trouble. 20

16. *See, ſee,*] *See!* Han.
17. *ſometime is*] *sometime's* Pope i, Walker. *sometimes* Pope ii. *sometimes is* Theob. +.
18, 19. *you, How you*] *you:—How?—You* Jackson.
19. *ſhall*] *should* Rowe ii, Theob. Warb. Johns.
19. *God-eyld*] *Godild* Han. *god-yeld* Warb. *god-yield* Johns. Var. '73. *God-ild* Cap. *God yield* Var. '78, '85, Ran. Mal. Steev. Var. Coll. Sing. ii, Huds. Wh. i, Ktly. *God ild* Dyce. *God'ild* Glo. Wh. ii. *God 'ield* Rlfe, Huds. iii.

ities where the air is especially pure and delicate. The observation, however, is borne out so far by MacGillivray, who remarks that though they are to be found chiefly in the neighbourhood of towns, villages, and farm buildings in the more populous parts of the country, yet small colonies of them will establish themselves on the margin of the moors and wild glens of the pastoral regions, in the valleys of the upper districts of the Clyde, the Tweed, the Dee, and the Tay, where they will build on the inns and larger houses. As for their 'temple-haunting' propensities, the observation is as old at least as the Hebrew psalter.—ED. ii.

15. **Enter Lady**] NOEL (p. 16): I am inclined to believe that, could she have seen that her own life might be wrecked in this venture, and Macbeth still secure all that his ambition craved, her dauntless spirit would have urged her on, in spite of everything, and her smile would have been as sweet, her tones as solicitous, and her white hand would have neither faltered nor trembled in the grasp of her sovereign victim.—ED. ii.

17. **sometime**] CLARENDON: That is, *sometimes*. The two forms are used indifferently by Shakespeare. In many cases editors have altered the original reading where it contradicted the modern distinction between the words. See IV, ii, 88.

17–20. **The Loue . . . your trouble**] STEEVENS: The passage is undoubtedly obscure, and the following is the best explication of it I can offer: Marks of respect, importunately shown, are sometimes troublesome, though we are still bound to be grateful for them, as indications of sincere attachment. If you pray for us on account of the trouble we create in your house, and thank us for the molestations we bring with us, it must be on such a principle. Herein I teach you, that the inconvenience you suffer, is the result of our affection; and that you are therefore to pray for us, or thank us, only as far as prayers and thanks can be deserved for kindnesses that fatigue, and honours that oppress. You are, in short, to make your acknowledgments for intended respect and love, however irksome our present mode of expressing them may have proved. To 'bid' is here used in the Saxon sense—to *pray*.—KNIGHT: The love which follows us is sometimes troublesome; so we give you trouble, but look you only at the love we bear to you, and so bless us and thank us.—COLLIER: Duncan says that even love sometimes occasions him trouble, but that he thanks it as love notwithstanding; and that thus he teaches Lady Macbeth, while she takes trouble on his account, to 'bid God yield,' or reward, him for giving that trouble.—HUNTER: The affection which urges us to desire the society of our friends is sometimes the occasion of trouble to them; but still we feel grateful for the affection which is manifested.

Lady. All our ſeruice,
In euery point twice done, and then done double,
Were poore, and ſingle Buſineſſe, to contend
Againſt thoſe Honors deepe, and broad,
Wherewith your Maieſtie loades our Houſe:
For thoſe of old, and the late Dignities,
Heap'd vp to them, we reſt your Ermites.
King. Where's the Thane of Cawdor?
We courſt him at the heeles, and had a purpoſe
To be his Purueyor: But he rides well,

22. *In euery...double,*] (*In every... double*) Pope, Theob. Warb.
24–27. *Against...Ermites*] Lines end, *Wherewith...old...them...Ermites* Pope et seq.
27. *Ermites*] *Hermites* F_2. *eremites* Paton conj. *Hermits* F_3 et seq.
29. *courſt*] Ff, Rowe, +. *cours'd* Han. et cet.

So you are to regard this visit; and with this view of it you will be disposed to thank us for the trouble which we occasion you.

19. **God-eyld**] WARBURTON: That is, *God-yield* is the same as *God reward.*—JOHNSON: I believe *yield* is a contraction of *shield.* The wish implores not *reward*, but *protection.*—NARES: *God ild* or *God dild you.* Corrupt forms of speech for 'God *yield*, or give, you some advantage.'—HUNTER: A passage in Palsgrave's *French and Eng. Dict.* at once determines the point: 'We use "God yelde you" by manner of thanking a person,' p. 441, b.—CLARENDON: Compare *As You Like It*, V, iv, 56. The phrase occurs repeatedly as 'God dild you' in *Sir John Oldcastle* 1600, one of the spurious plays in F_3.

23. **contend**] CLARENDON: That is, *To vie with, to rival,* as gratitude should rival favours conferred.

24. **deepe, and broad**] For transposition of adjectives, see ABBOTT, § 419.

27. **to**] See note on III, i, 63, and ABBOTT, § 185.

27. **Ermites**] STEEVENS: We as *hermits* or *beadsmen* shall always pray for you. Thus in *Arden of Feversham*, 1592, 'I am your beadsman, bound to pray for you,' [III, vi, 120, ed. Bayne.—BRADLEY (*N. E. D.*): In Old French, the regular phonetic descendant of late Latin, (*h*)*erēmīta* was (*h*)*ermite*, with loss of the middle syllable; but the Latin word was also adapted in Old French, (*h*)*eremite*, and this was taken into Middle English. Originally *h*)*eremite* and *h*)*ermit*(*e*, hermit, were employed indiscriminately; but from about the middle of the seventeenth century they have been differentiated in use, *hermit* being the ordinary and popular word; 'eremite' (always spelt without the unetymological *h*) is used either poetically or rhetorically, or with special reference to its primitive use in Greek (ἐρημίτης, from ἐρημία, a desert).—ED. ii.]

30. **Purueyor**] CLARENDON: Cotgrave gives 'Pourvoyeur: m. A prouidor, a purueyor.' He was sent before to provide food for the King and suite as the harbinger provided lodging. See Cowel, *Law Interpreter*, s. vv. 'Pourveyor' and 'Harbinger.' The accent is here on the first syllable. [For list of words in which the accent was nearer the beginning than with us, see ABBOTT, § 492.]

And his great Loue (ſharpe as his Spurre)hath holp him
To his home before vs : Faire and Noble Hoſteſſe
We are your gueſt to night.
La. Your Seruants euer,
Haue theirs, themſelues, and what is theirs in compt,
To make their Audit at your Highneſſe pleaſure,
Still to returne your owne.
King. Giue me your hand :
Conduct me to mine Hoſt we loue him highly,
And ſhall continue, our Graces towards him.
By your leaue Hoſteſſe. *Exeunt*

31. *as*] *at* F_2.
32. *To his*] *To's* Pope, +.
35. *theirs in compt,*] Ff, Rowe, Theob. Warb. Johns. *theirs to count* D'Av. *theirs, in compt* Pope i. *theirs in compt* Pope ii. *theirs, in compt* · Cap. *theirs, in compt*, Han. et cet.
36. *Highneſſe*] *highness'* Pope et seq.
39. *Hoſt*] F_2. *Hoſt*, F_3F_4, Rowe, +. *host:* or *host;* Cap. et cet.
41. *Hoſteſſe*] *hostess.* [kisses her.] Nicholson ap. Cam. Wh. ii.

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31. **holp**] For many examples of this form, see Bartlett, *Concordance.*

35. **in compt**] STEEVENS : That is, *subject to account.* The sense is : We, and all who belong to us, look upon our lives and fortunes not as our own properties, but as things we have received merely for your use, and for which we must be accountable, whenever you please to call us to our audit ; when we shall be ready to answer your summons, by returning you what is your own. [For other examples, see SCHMIDT, *Lex.*]

40. CLARENDON : To scan this line we must pronounce 'our' as a disyllable, and 'towards' as a monosyllable. Instances of each are common.—ABBOTT (§ 492) : 'And sháll | contín | ue our grá | ces tó | wards hím.'

41. CLARENDON : Here Duncan gives his hand to Lady Macbeth, and leads her into the castle.—COLERIDGE (i, 247) : The lyrical movement with which this scene opens, and the free and unengaged mind of Banquo, loving nature, and rewarded in the love itself, form a highly dramatic contrast with the labored rhythm and hypocritical over-much of Lady Macbeth's welcome, in which you cannot detect a ray of personal feeling, but all is thrown upon the 'dignities,' the general duty.

Scena Septima.

Ho-boyes. Torches. 2

Enter a Sewer, and diuers Seruants with Diſhes and Seruice ouer the Stage. Then enter Macbeth. 4

1. SCENE IX. Pope, Han. Warb. SCENE VIII. Johns. An Apartment. Rowe et seq. (subs.)
2. Ho-boyes.] Ho boyes. F_3. Hoboys. F_4. Hautboys and... Mal. et seq.
3. a Sewer, and] Om. Rowe, +.
4. ouer] and pass over Cap. enter] Om. Rowe, +.

1. VISCHER (ii, 80): This is one of the most important scenes in the whole play. We find that conscience has gained the mastery with Macbeth. He has withdrawn from the banquet, and stands aloof in the hall. A significant and subtile touch by the Poet. His inward monitor gives him no rest; and, wholly lost in thought, he debates with himself upon all that should deter him from the murder.—ED. ii.—KNOWLES: The closing scene of this act is a higher point of the climax still: the last debate as to innocence and crime. It commences with the soliloquy of Macbeth, which, I confess, I have seldom heard spoken with that perturbation which appears to me to suit it. The manner in which this soliloquy is generally delivered reminds me of the seaman who is accustomed to the gale, and sits cool and collected at the helm, though at every yard there yawns a grave before him. I would have it an entirely different thing. Macbeth is no such seaman. There should be infinite discomfiture and confusion in it. It should be delivered by fits and starts. I would attempt to give a reading of it did I not know that conception and execution are different things. The one is the soul and the other the body, and the body does not always correspond to the soul. This soliloquy is in fine keeping with the character of Macbeth, and furnishes rich groundwork for the dialogue which immediately follows between him and Lady Macbeth, and which advances the action to another stage—that where the murder of Duncan is eventually determined upon.—ED. ii.

3. **Sewer**] STEEVENS: In Chapman's *Iliad*, lib. xxiv: 'Automedon as fit was for the reverend *sewer's* place; and all the browne joints serv'd On wicker vessel,' etc. Another part of the *sewer's* office was to bring water for the guests to wash their hands with; his chief mark of distinction was a towel round his arm. In Ben Jonson's *Silent Woman*: '—— clap me a clean *towel* about you, like a *sewer*,' [III, i.].—CLARENDON: From the French *essayeur*, and meant originally one who tasted of each dish to prove that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes on the table. In Palsgrave, *Eclaircissement de la Langue Française*, we have the verb thus: 'I sewe at meate. *Je taste*.' So again in Holinshed, ii, p. 1129, col. 2, 'the Esquier that was accustomed, to sew and take the assay before Kyng Richarde.' What is included in the word 'service' may be illustrated by the following stage-direction from Heywood's *A Woman Killed with Kindness*: 'Enter Butler and Jenkin with a table-cloth, bread, trenchers, and salt,' [p. 265, ed. Dodsley].—DELIUS: After the sewer and his attendants have passed over the stage, a long pause is to be assumed before the entrance of Macbeth, during which the feast in honor of Duncan begins and continues.

Macb. If it were done, when 'tis done, then 'twer well, 5
It were done quickly : If th'Aſſaſſination

5. *done,...done,*] *done,...done ;* Pope, +, Cap. *done...done,* Huds. Dyce, Wh. Glo. Ktly. done...*done,* Booth.
5, 6. *well, It...quickly : If*] *well. It ...quickly. If* Anon. ap. Johns. *well. It...quickly if* G. Blink (N. & Qu. 25 May, 1850), Wh. Irving. *well It... quickly : if* Rowe ii, et cet.

5–7. **If it . . . Consequence**] 'X.' (*Courier*, Boston, 25 Ap. 1857) : I have never felt perfectly satisfied with any rendering of these two lines in *Macbeth* that it has been my fortune to hear. The words, 'It were done quickly,' sound supernumerary and out of place, as they are generally recited. They hang like an encumbrance. They clog the movement of the verse. Above all, they drag in a new and inferior thought, after the great argument has been sufficiently pronounced. Cut them off, then, from their connection with the preceding line, which they do but cumber, and see what new force you will give to the whole soliloquy : 'If it were Done when 'tis done, then 'twere well.' There is the full theme and true key-note of the piece. It is complete in itself. It prepares the way for all that follows. It announces the terrible problem with which Macbeth's unsteady purpose was wrestling. It reminds us of the first line of Hamlet's bewildered self-confidence : 'To be, or not to be ; that is the question.' The speaker may well pause, in both cases, when he comes to that point of the awful debate. And there the rather, because by such a course the sentence that follows will be as much enriched by what it gains, as the sentence that precedes is relieved by what it surrenders. The clause, that seemed almost impertinent where it stood, becomes a reinforcement in its new relation : 'It were done quickly, if the assassination Could trammel up the consequence,' etc. Observe how much clearer and more compact the rest of the period becomes by beginning it in this new way.—R. G. WHITE : The punctuation of the Folios, in which the colon [after 'quickly'] takes the place (as it so often does) of a comma, or rather indicates a sectional pause in the rhythm, has been preserved, with the exception of the superfluous comma at the end of the first line, in every edition of the play that I have examined. The consequence has been an almost universal misapprehension of the significance of these lines, even among actors, by whom they are generally read as if they meant, 'If the murder is to be done, when I do it I had better do it quickly.' But this thought is not only very tame, and therefore entirely unsuited to the situation, and inexpressive of the speaker's mental state, but entirely incongruous with the succeeding passage of the soliloquy, which is the expansion of a single thought and a single feeling twin-born—consciousness of guilt and dread of punishment in a sensitive, imaginative nature, devoid of moral firmness. Macbeth's first thought is, that when the murder is done, the end is not yet, either here or hereafter ; and this thought possesses him entirely, until he sees the poisoned chalice commended to his own lips. So Shakespeare, using, as his custom was, one word, 'done,' in two senses, makes the prospective murderer of his guest, his kinsman and his king say, —and with emphasis,—'If it were *done* [ended] when 'tis done [performed], *then* it would be well. It were done [ended] quickly if the assassination could clear itself from all consequences,' and so on, to show that 'tis not *done* when 'tis done, and therefore it is *not* well. Only with this punctuation, and with this signification, can the first part of this soliloquy have a becoming dignity, and its parts a due connection. Yet, strange to say, in all that has been written about it, with a single excep-

Could trammell vp the Conſequence, and catch 7

7. *trammell*] *tramel* Han. Cap. Var. '73.

tion, there is, as far as my knowledge extends, no hint of this perception of the true meaning of the passage. This single exception is in a masterly analysis of the soliloquy in the Boston *Courier* in 1857.—KNIGHT (ed. ii.) attributes to Mr Macready the punctuation adopted by WHITE.—[REES (p. 264): In our humble opinion this passage should be read thus: 'If it were done, when 'tis done, then 't were well It were done quickly. If the assassination could trammel up the consequence,' etc. The meaning in other phrase is this: 'Twere well it were done quickly, if, when 't is done, it were *done*, or at an end. If the assassination at the same moment that it ends Duncan's life, would ensure success—if the crown could be enjoyed, Macbeth would stand the chance of what might happen in the future state.—CORSON (p. 235): The consequences of this act to his soul are nothing to him. The outside consequences alone cause him to hesitate. Surely, there are no moral scruples whatever exhibited in this soliloquy, but only selfish 'imaginings.'—MOULTON (p. 151): If Macbeth's famous soliloquy be searched through and through, not a single thought will be found to suggest that he is regarding the deep considerations of sin and retribution in any other light than that of immediate practical consequences. . . . His searching self-examination results in thoughts not more noble than these—that murder is a game which two parties can play at, that heartlessness has the effect of drawing general attention, that ambition is apt to defeat its own object.—ED. ii.]

6–11. **If th' Assassination . . . to come**] JOHNSON: If the murder could terminate in itself, and restrain the regular course of consequences, if *its success* could secure *its surcease*, if, being once done *successfully*, without detection, it could *fix a period* to all vengeance and inquiry, so that *this blow* might be all that I have to do, and this anxiety all that I have to suffer; if this could be my condition, even *here* in *this world*, in this contracted period of temporal existence, on this narrow *bank* in the ocean of eternity, *I would jump the life to come*, I would venture upon the deed without care of any future state. But this is one of *those cases* in which judgement is pronounced and vengeance inflicted upon us *here* in our present life. We teach others to do as we have done, and are punished by our own example.—STEEVENS: *His* is used instead of *its* in many places.—JENNENS: 'His' refers to Duncan, and the meaning is: If the assassination of Duncan would secure me the consequence I aim at, and procure me with his *surcease*, or death, success to my ambitious designs, etc.—ELWIN: *His* relates to *consequence*. The literal meaning of the passage is, *If the assassination could net up its own consequence, and catch with his* (the consequence's) *stop, success*, etc.—STAUNTON: The obscurity which critics lament in this passage is due to themselves. If, instead of taking 'success' in its modern sense of *prosperity*, they had understood it according to its usual acceptation in Shakespeare's day as *sequel, what follows*, etc., they must have perceived at once that to '*catch*, with his surcease, *success*,' is no more than an enforcement of 'trammel up the consequence.' The meaning obviously being: If the assassination were an absolutely final act, and could shut up all consecution,—'be the be-all and end-all' even of this life only,—we would run the hazard of a future state. [See KEIGHTLEY'S just interpretation of 'life to come,' line 11, *post*.—ED. ii.]

7. **trammell**] NARES: The mode of *tramelling* a horse to teach him to amble, is described in Markham's *Way to Wealth*, p. 48: having strong pieces of girth, you

With his furceaſe, Succeſſe : that but this blow 8
Might be the be all, and the end all. Heere,
But heere, vpon this Banke and Schoole of time, 10

8. *his*] *its* Pope, +.
furceaſe, Succeſſe] *success, surcease* Johns. conj. Ktly.
9. *be all...end all*] *be the all, and be the end of all*— Rowe ii. *be-all...end--all* Pope et seq.
end all. Heere] Ff, (*Here* F_3F_4). *End-all*—Here, Pope, Theob. *End-all*—Here. Warb. Johns. *end-all; here*, Ktly. *end-all here*, Han. et cet.
10. *But heere, vpon*] Here *only on* Pope, Han.
Schoole] F_2. *School* F_3F_4, Rowe, Pope, Jen. Elwin. *shelve* Warb. *shore* A. Gray (N. & Qu. 7 July, 1888). *shoal* Theob. et cet.

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are to fasten them, 'one to his neer fore-leg, and his neer hinder-leg, the other to his farre fore-leg and his farre hinder-leg, which is call'd among horsemen *trammeling*,' etc. It is also the name for a peculiar kind of net. See Spenser, *Faerie Queene*, II, ii, 15, [Her golden lockes she roundly did uptye In breaded tramels . . . , line 9]. Also, 'Nay, Cupid, pitch thy *trammel* where thou please.'—Quarles's *Emblems*.—CLARENDON : Cotgrave gives '*Tramail :* m. A Trammell, or net for Partridges,' and again, '*Traineller :* To trammel for Larkes.' The idea is followed up by the word 'catch.'

8. **surcease**] COLLIER : To 'surcease' is to finish or conclude, and the meaning, of course, is, *and catch success with its conclusion*.—HUNTER : That 'surcease' may be equivalent to *cessation* is evident from *Rom. & Jul.* IV, i, 97.—CLARENDON : The etymological connection of this word with 'cease' is apparent only, not real. 'Cease' is derived from *cesser*, but 'surcease' from *sursis*, and that from *surseoir*. 'Surcease' is a legal term, meaning the arrest or stoppage of a suit, or superseding a jurisdiction. As a substantive it is found here only in Shakespeare. He twice uses the verb 'surcease,' both times in the sense of *cease*. We are inclined to agree with Elwin that 'his' refers to 'consequence': 'If the murder could prevent its consequence, and by the arrest of that consequence secure success.'

10. **Schoole**] THEOBALD : This *Shallow*, this *narrow Ford* of humane Life, opposed to the *great Abyss* of Eternity.—HEATH : 'School' gives us a much finer sentiment and more pertinent to the purpose of the speaker. This present life is called a school, both because it is our state of instruction and probation, and, also, because our own behaviour in it instructs others how to behave towards us, as is more fully expressed two lines lower. 'Bank' means the same in this place as *bench*.—CAPELL (*Notes*, ii, 9) refers to a thought somewhat resembling this in *Tit. And.* III, i, 93.—TIECK (apud Knight) : 'Bank' is here the *school-bench ;* 'time' is used as it frequently is for the *present time*. *Shoal* does not fit the context, and smothers the idea of the author. Macbeth says, If we could believe that after perpetrated wickedness we could enjoy peace in the present—(here occurs to him the image of a *school*, where a scholar anticipates a complaint or an injury)—if the present only were secure, I would care nothing for the future—what might happen to me—if this *school* were removed. . . . But we receive the judgment in this *school* where we 'but *teach* bloody instructions,' etc.—HUNTER : Johnson leaves it a little doubtful whether he justly apprehended the force of the 'But here,' where 'but' is certainly used in the sense of *only*, and perhaps the better punctuation would be to place a semicolon after 'time.' If the blow ended the matter for this world, we would care

Wee'ld iumpe the life to come. But in theſe Caſes,
We ſtill haue iudgement heere, that we but teach
Bloody Inſtructions, which being taught, returne
To plague th'Inuenter, This euen-handed Iuſtice
Commends th'Ingredience of our poyſon'd Challice

13. *Bloody*] *Bloudy* F_2F_3.
14. *th'*] *the* Cap. et seq.
Inuenter,] F_1.
14, 15. *th'Inuenter...Commends*] Om. Ff, Rowe.
14. *This*] Om. Pope, Theob. Han. Warb. *thus* Mason, Coll. ii, iii. (MS).
15. *Commends*] *Commands* D'Av. *Returns* Pope, Theob. Han. Warb.
th'] *the* Pope et seq.
Ingredience] Ff, Rowe, Cap. *ingredients* Pope, et cet.

nothing for the world to come. 'Time' should be printed with a capital letter. The 'bank and shoal of Time' is a favorite image, almost trite; the isthmus between two eternities.—ELWIN: Bank is used for *bench*, and *time* for *mortal life;* which, qualified as *a bench and school of instruction*, is placed in antithesis to *the life to come.* Here the idea of calling this life *the school of eternity*, as preparing man for the part he is to perform there, is not only thoroughly in accordance with the truthful genius of Shakespeare, but it is beautifully sustained in the expressions that follow it, 'that we but *teach* bloody instructions.' The feeling expressed is this: If here only, upon this bench of instruction, in this school of eternity, I could do this without bringing these, my pupil days, under suffering, I would hazard its effect on the endless life to come.—CLARENDON: 'Schoole' is the same word as *shoal*, only differently spelt. Human life is compared to a narrow strip of land in an ocean.

11. **iumpe**] STEEVENS: So in *Cymb.* V, iv, 188.—MALONE: We'd hazard or run the risk of what might happen in a future state of being.

11. **the life to come**] KEIGHTLEY: 'The life to come' is not the future state, but the remaining years of his own life, as is manifest from what follows. Compare *Tro. & Cress.* III, ii, 180: 'True swains in love shall in the life to come Approve their truths by Troilus.'

12. **heere**] HUNTER: As the thoughts proceed, this has reference to the preceding 'here,' meaning in this present world, while we are on this isthmus of Time. In this world we have judgement executed upon us. We teach others to do as we have done. The full form would require *so* before 'that.' [See I, ii, 72, note by ABBOTT.]—RIDDLE (p. 40) cites as parallel Aristotle, *Rhetoric*, I, 12, 26.

14. **Inuenter**] MALONE: So in Bellenden's translation of *Hector Boethius:* 'He [Macbeth] was led be wod furyis, as ye nature of all tyrannis is, quhilks conquessis landis or kingdomes be wrangus titil, ay full of hevy thocht and dredour, and *traisting ilk man to do siclik crueltes to hym, as he did afore to othir.*'

14. **This**] DYCE (ed. i, note on *Henry VIII:* I, ii, 64): 'This' and *these* in our old writers are sometimes little else than redundant.

15. **Commends**] STEEVENS: That is, *offers*, or *recommends.* See III, i, 47, and *All's Well*, V, i, 31.—['For the pricke of conscience (as it chanceth euer in tyrants, and such as atteine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup as he had ministred to his predecessor.'—Holinshed. See *Appendix.*—ED. ii.]

15. **Ingredience**] CLARENDON: It is not unlikely that Shakespeare wrote the

To our owne lips. Hee's heere in double truſt;
Firſt, as I am his Kinſman, and his Subiect,
Strong both againſt the Deed: Then, as his Hoſt,
Who ſhould againſt his Murtherer ſhut the doore,
Not beare the knife my ſelfe. Beſides, this *Duncane*
Hath borne his Faculties ſo meeke; hath bin
So cleere in his great Office, that his Vertues
Will pleade like Angels, Trumpet-tongu'd againſt
The deepe damnation of his taking off:
And Pitty, like a naked New-borne-Babe,

17. *Firſt, as*] *First, I* D'Av.
20. *beare*] *bare* Daniel.
21. *his*] *this* Ff.
Faculties] *Faculty* F_3F_4, Pope.
23. *Angels, Trumpet-tongu'd againſt*] Ff, Rowe, Theob. Warb. Johns. *angels trumpet-tongu'd against* Pope, Han. Cam. *angels, trumpet-tongu'd against*, Coll. iii. *angels, trumpet-tongu'd, against* Cap. et cet.

word as it appears in the Folios, using it in the sense of *compound, mixture.* [See 'Ingredience,' IV, i, 36.]

16. **lips**] KNIGHT (ed. ii.): The entire passage, from the beginning of the speech to this point, is obscure.

20. **Besides**] ANONYMOUS: Henderson, in his delivery, pointed it thus: 'Besides this, Duncan.'—[H. B. SPRAGUE adopted this reading.—ED. ii.]

21. **Faculties**] CLARENDON: That is, *powers, prerogatives of office.* The Greek equivalent is *γέρατα.* The word is still used in the old sense in Ecclesiastical Law. See *Hen. VIII:* I, ii, 73.

22. **cleere**] CLARENDON: That is, *guiltless.* See *Merry Wives,* III, iii, 123.—[SCHMIDT furnishes many examples of 'clear' used in the present sense of *irreproachable, spotless.*—ED. ii.]

23. **Will pleade like Angels, Trumpet-tongu'd**] FITZGERALD (ii, p. 73): In [*Macbeth* Garrick] was fond of suspensions, which the ears of the audience would at times take for full stops. The critics objected that by [the long pause he made between 'Angels' and 'trumpet-tongued'] the epithet was transferred to the 'virtues' which came before. But Garrick could defend himself: 'I really think the force of these four exquisite lines and a half would be shortly lost for want of an aspiration at *angels.* The epithet may agree with either, but I think it more elegant to give it to the virtues, and the sense is the same.'—ED. ii.—W. W. STORY (p. 247): [These four lines have] reference only to the indignation which [Duncan's] murder will excite, not to any sorrow Macbeth has for the crime. His sole doubt is lest he may not succeed. . . . The idea of being restrained from committing this murder by any religious or moral scruples is very far from his thought. Right or wrong, good or bad, have nothing to do with the question; and as for 'the life to come,' that is mere folly.—ED. ii.

24. **taking off**] DELIUS: So in *Lear,* V, i, 65.—CLARENDON: So in III, i, 126.

25–29. **And Pitty . . . the winde**] W. W. STORY (p. 256): This is pure rant, and intended to be so. It is the product of an unrestrained imagination which exhausts itself in the utterance. But it neither comes from the heart nor acts upon the heart.—ED. ii.

Striding the blaſt, or Heauens Cherubin, hors'd 26

26. *Cherubin*] *cherubim* D'Av. Jen. Knt, Del. Glo.

25. **Babe**] VISCHER (vol. iii, part i, p. 127): We must be very guarded in condemning as offences against taste those bold flashes in passages where pathos speaks its loftier language, and where Shakespeare for the highest poetic purpose offends the prosaic ideas of order and measure, as *e. g.* in the frightfully grand words of Macbeth [in the present passage]. Thus, too, the words of Goethe in the noble Song of Mignon, 'My bowels burn,' are no offence against taste, but are high above all barren taste with its ideas of propriety.—(Vol. iii, part ii, p. 1237): In this fearful vision all the consequences of Duncan's murder are grouped together; what the drama has hitherto portrayed in chiaroscuro is here unfolded in clearer treatment: it is not in the mouth of every character that the poet would dare to put such wild, extravagant, phantasmagoric images; they are reserved for the hero, with his nervous temperament, at a moment of the highest tension, when at a glance he scans a horrible future. All of Shakespeare's images have something peculiarly sudden and emotional; they remind us of flickering crimson torchlight illuminating a cavern of stalactites, while, on the other hand, the metaphors of the Greeks and of Goethe rise calmly like the sun, and disclose feature after feature of the landscape in sharp, clear outline. This is epic; the Greek tragedians have undoubtedly something of Shakespeare's impassioned, unearthly glow, but cooled in a plastic mould of feeling.—[PATON: If not otherwise acquainted with it, Shakespeare would certainly, if in the Macbeth country, become, in his study of local superstitions, informed of the belief in the 'little Spectres called *tarans*, or the souls of unbaptised infants, often seen flitting among the woods and secret places, bewailing in soft voices their hard fate.'—MOBERLY: Either like a mortal babe, terrible in helplessness; or like heaven's child-angels, mighty in love and compassion. This magnificent passage seems founded on the history of Darnley's murder, 'The banner (of the confederates against Queen Mary) was spread between two spears. The figure of a dead man was wrought on it, lying under a tree . . . and a child on its knees at its side, stretching its hands to heaven and crying, "Judge and revenge my cause, Oh Lord!"' (Froude, ix, p. 86).—ED. ii.]

26. **Cherubin**] MALONE: The thought seems to have been borrowed from *Psalms*, xviii, 10. Again in *Job*, xxx, 22.—CLARENDON: Shakespeare uses this in several other places, but always in the singular, as *e. g. Oth.* IV, ii, 63. But in this passage the plural is unquestionably required by the sense. To read *cherubins*, which is the form always found in Coverdale's Bible, or *cherubims*, that of the Authorized Version, would make the verse, already too full of sibilants, almost intolerable to the ear. The only objection to *cherubim* is that Shakespeare was not likely to know that this was the proper Hebrew plural. For the same idea, see *Rom. & Jul.* II, ii, 28–31.—[MURRAY (*N. E. D.*): Old English and Middle English, *cherubin*, Middle English and modern, *cherub*; derived (through French, Latin, Greek) from the Hebrew of the *Old Testament*, where *k'rūb*, plural *k'rūbim*, are used as explained below. It has no root or certain etymology in Hebrew, and its derivation is disputed. From Hebrew the word was adopted without translation by the Septuagint as cheroub, cheroubim (in, -ein), also in *New Testament*, *Heb.* ix, 5, and by the Vulgate as *cherūb*, *cherūbīn*, *cherūbīm* (the latter in the Clementine text). As the plural was popularly much better known than the singular (*e. g.* in the *Te Deum*), the Romanic

Vpon the ſightleſſe Curriors of the Ayre, 27
Shall blow the horrid deed in euery eye,
That teares ſhall drowne the winde. I haue no Spurre 29

27. *ſightleſſe*] *silent* Theob. ii. *Curriors*] *curriers* Rowe. *coursers* Warb. Theob. Han. *couriers* Pope, et cet.
28. *eye*] *ear* Daniel.

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forms were all fashioned on *cherubin*. The earliest English instances are of *cerubin*, *cherubin*, taken over from ecclesiastical Latin apparently as a foreign word, and treated implicitly as a singular, sometimes as a proper name, at other times as a collective. From the Middle English period the popular forms were, as in French, *cherubin* singular, *cherubins* plural. *Cherubin* survived in popular use to the 18th century; but in the *Bible* translations, *cherub* was introduced from the Vulgate by Wyclif, was kept up by the 16th century translators, and gradually drove *cherubin* into the position of an illiterate form. In the plural, *cherubins* is found from the 13th century; and although in MSS of the earlier Wyclifite version, *cherubyn* is more frequent (after the Vulgate), the later version has always *cherubins*; this was retained in ordinary use till the 17th century. But in the 16th century acquaintance with the Hebrew led *Bible* translators to substitute *cherubims*: this occurs only once in Coverdale, but always in the Bishops' Bible and version of 1611. From the beginning of the 17th century *cherubim* began to be preferred by scholars (*e. g.* Milton) to *cherubims*, and has gradually taken its place; the Revised Version of 1881–5 has adopted it. A native plural, *cherubs*, arose early in the 16th century; in Tindale, Coverdale, and later versions (but not in that of 1611) it occurs beside *cherubins*, *-ims*; it is now the ordinary individual plural, the Biblical plural being more or less collective. Briefly, then, *cherubin*, *cherubins* are the original English forms, as still in French.—VISCHER (p. 81): This passage suggests that some picture of the last Judgement had recurred to the mind of Shakespeare. It is possible that an engraving of Michael Angelo's fresco was not unknown to the Poet. Or had he seen anywhere, perchance, a representation of some such scene; the sky full of flying clouds, whereon spirits ride, calling down vengeance on the sins of the world? We know not; nor does it much concern us, since what he has here said no painter could so well express in outlines.—ED. ii.]

27. **sightlesse Curriors**] JOHNSON: That is, *runners*. 'Couriers' *of air* are *winds*, *air in motion*. 'Sightless' is *invisible*.—STEEVENS: For 'sightless' in this sense, see I, v, 54. So in Warner's *Albion's England*, 1602, Bk. II, ch. xi: 'The scouring winds that *sightless* in the sounding air do fly.' [For adjectives with both active and passive meaning, see ABBOTT, § 3; compare I, iv, 15.]

29. **drowne**] JOHNSON: Alluding to the remission of the wind in a shower.—ELWIN: And also to an object blown into the eye, causing it to fill with tears.—DELIUS: This image of a shower of tears, in which the storm of passion expends itself, is very common in Shakespeare.

29–32. **I haue . . . th' other**] MALONE: There are two distinct metaphors. I have no spur to prick the sides of my intent; I have nothing to *stimulate* me to the execution of my purpose but ambition, which is apt to overreach itself; this he expresses by the second image, of a person meaning to vault into his saddle, who, by taking too great a leap, will fall on the other side.—W. S. LANDOR (ii, 273, foot-note, 1846; following Hanmer's text): Other side of what? It should be *its sell*. *Sell* is saddle,

[29–32. I haue . . . th' other]

in Spenser and elsewhere, from the Latin and Italian. [This note was quoted by Arrowsmith, *N.* & *Qu.* vii, 522.]—KNIGHT: We can scarcely admit the necessity for a change of the original. A person (and 'vaulting ambition' is personified) might be said to *overleap* himself, as well as overbalance himself, or overcharge himself, or overlabor himself, or overmeasure himself, or overreach himself. There is a parallel use of the word *over* in Beaumont & Fletcher: '—— it may be your sense was set too high, and so overwrought itself,' [*The Woman-Hater*, Act IV, sc. ii; p. 72, ed. Dyce.—ED. ii.]. The word *over* in all these cases is used in the sense of *too much*. Macbeth compares his 'intent' to a courser; I have no spur to urge him on. Unprepared, I am about to vault into my seat, but I overleap myself and fall. It appears to us that the sentence is broken by the entrance of the messenger; that it is not complete in itself, and would not have been completed with *side*.—HUNTER: The word *oft* seems lost before 'o'erleaps,' and the word *side* is wanting to make the sense complete.—WALKER (*Crit.* iii, 253): Evidently, th' other *side;* and this adds one to the apparently numerous instances of omission in this play.—HUDSON: *Side* may have been meant by the Poet, but it was not said. And the sense *feels* better without it, as this shows the speaker to be in such an eagerly-expectant state of mind as to break off the instant he had a prospect of any news. The use of *self* for *aim* or *purpose* is quite lawful and idiomatic; as we often say, such a one *overshot himself*—that is, overshot his mark, his aim.—R. G. WHITE: Perhaps *side* was meant to be understood, with reference to the occurrence of the word in the preceding clause of the sentence.—STAUNTON: The only resolution of the enigma which presents itself to our mind is to suppose *intent* and *ambition* are represented in Macbeth's disordered imagination by two steeds, the one lacking all incentive to motion, the other so impulsive that it overreaches itself and falls on its companion.—MASSEY (p. 599): As the text stands, we have in shadowy imagery a most extraordinary horse and rider. Macbeth was no more likely to wear a single spur that *would* strike on *both* sides than the Irishman was to discover the gun that would shoot round the corner. Moreover, his horse must have had three sides to it at the least. Now a horse may have four sides, right and left, inside and outside, and the street *gamins* will at times advise an awkward horseman to ride inside for safety, but it cannot have three sides. And if the single spur had pricked *two sides*, there could have been no *other* left for 'vaulting ambition' to fall on. The truth is, that 'sides' is a misprint. The single spur of course implies a single *side*—the side of Macbeth's intent, which leaves '*the other*' for the 'vaulting ambition' to alight on in case of a somersault—the side of Macbeth's *unintent*. Read, 'To prick the *side* of my intent,' etc.—CLARENDON: Macbeth says he has nothing to goad him on to the deed—nothing to stimulate his flagging purpose, like the private wrongs which he urges upon the murderers of Banquo—but mere ambition, which is like one who, instead of leaping into the saddle, leaps too far and falls on the other side. The passage supplies a good example of confusion of metaphors. If the sentence be complete, 'the other' must be taken to mean 'the other side,' a not unnatural ellipsis, but one for which we can adduce no example. The word 'sell' occurs frequently in Fairfax's *Tasso*, as, *e. g.* Bk. vi, st. 32: 'That he ne'er shook nor stagger'd in his sell.'—ABBOTT: See note on I, ii, 12.—REV. JOHN HUNTER: This seems to me to signify *lights on the opposite side of what was intended;* that is, dishonor and wretchedness, instead of glory and felicity.—[J. B. BITTINGER (*Trans. Am.*

To pricke the ſides of my intent, but onely
Vaulting Ambition, which ore-leapes it ſelfe,
And falles on th'other. *Enter Lady.*
How now? What Newes?
La. He has almoſt ſupt: why haue you left the chamber?
Mac. Hath he ask'd for me?

31. */elfe*] *seat* Bailey (i, 60).
32. *on*] *upon* Bailey (i, 60).
th'other.] *th' other*— Rowe, +. *th' other side* Han. Ktly, Huds. iii. *the rider.* Mason. *theory* Jackson. *the earth* Bailey (i, 60). *anon i' the gutter* Bulloch. *the other bank* Anon. ap. Cam. *the other.* Steev. et cet.
32. SCENE X. Pope, +.
Enter Lady.] After line 31, F_4, Rowe, Cap. After line 33, Var. '78, '85, Ran. Mal. Var. Knt, Sing. ii.
34. *He has*] *He's* Pope, +. *He hath* Han.
ſupt] Ff, Cap. *supp'd* Rowe, et cet.

Philological Assoc. 1876): Macbeth must be a murderer before he can be a monarch. If the intent to murder halts, the desire to mount the throne will be futile. All this Macbeth knows and feels. He does not repine at any lack of ambition; that is in full force and action; it is o'erwrought: but over his purpose he mourns—that is infirm; over his courage—that needs 'screwing to the sticking place'; and so, like an eager rider on a sluggish steed, he o'erleaps himself and '*falls on the withers*,' and so Shakespeare wrote.... This reading seems to me to meet all the demands of the passage. *Withers* calls for no explanation, it explains itself. Whether copied by eye or ear, it was easy to mistake in sound or appearance 'other' for *withers*. This reading charges Shakespeare with no mixed or imperfect metaphors. It leaves his rhetoric and imagination unsuspect, brings the whole passage into harmony with itself and with the character of Macbeth—too ambitious to be innocent in thought, too cowardly to be guilty in deed. His imagination sicklied o'er with the pale cast of conscience, he is vacillating in purpose, irresolute in action, and querulous in speech.—SHERMAN: That is, *but only ambition that leaps up from time to time, yet never settles itself into the frame, the attitude of action.* Though 'ambition' is probably the object of 'have,' it will assist to supply *there is* before 'only.'—ED. ii.]

29. **Spurre**] STEEVENS: Lord Bacon uses 'the spur of the occasion.'—MALONE: So in *Cæsar & Pompey*, 1607, ''Tis ambition's spur That pricketh Cæsar.'—[H. P. STOKES (p. 128): There is another undated [edition of *Cæsar & Pompey*]; if its date could be determined, we might be helped still further in our present enquiry [the date of compostion of *Macbeth*]; for the fact, that 'in the running title it is called *The Tragedy of Julius Cæsar*,' perhaps the better to impose it on the public for the performance of Shakespeare, shows pretty clearly who was the borrower.—ED. ii.]

32. **th'other**] STEEVENS: They who would plead for this supplement [of *side* by Hanmer] should consider that the plural of it, but two lines before, had occurred. The general image, though confusedly expressed, relates to a horse, who, overleaping himself, falls, and his rider under him. To complete the line we may therefore read, 'Falls *upon* the other.'

34. **He has . . . chamber**] BELL (p. 304): [Mrs Siddons said this in an] eager whisper of anger and surprise.—ED. ii.

La. Know you not, he ha's?
Mac. We will proceed no further in this Buſineſſe:
He hath Honour'd me of late, and I haue bought
Golden Opinions from all ſorts of people,
Which would be worne now in their neweſt gloſſe,
Not caſt aſide ſo ſoone.
La. Was the hope drunke,
Wherein you dreſt your ſelfe? Hath it ſlept ſince?

36. *not, he ha's?*] *not? he has* Cap. conj. Ran. *not he has?* Pope, et cet. *ha's*] *has* Ff.
39. *ſorts*] *sort* Theob. Warb. Johns.
40. *would*] *should* Pope, Han.
43. *dreſt*] *'dressed* Bulloch, Huds. iii.
ſince?] *since*, Coll. Wh. i, Hal.

38. **He hath Honour'd**, etc.]: BELL (p. 304): Here again Mrs Siddons appears with all her inimitable expression of emotion. The sudden change from animated hope and surprise to disappointment, depression, contempt, and rekindling resentment, is beyond any power but hers.—ED. ii.

38. **bought**] CLARENDON: That is, *purchased, acquired.* [See SCHMIDT for numerous examples of this use of the word.—ED. ii.]

40. **would**] CLARENDON: We say 'should' in this sense, as in IV, iii, 28, 225, and in Bacon, *Essay* xxxiii, *Of Plantations*, 'Making of bay salt, if the climate be proper for it, would be put in experience.'—[Note on *Rich. II:* IV, i, 232, 233.] The modern usage of 'shall' and 'will,' 'should' and 'would,' now perfectly logical and consistent, has been gradually refined and perfected. In the time of Shakespeare and Bacon these words were employed as arbitrarily and irregularly as they still are in conversation by Scotchmen and Irishmen. The late lamented Sir Edmund Head wrote a treatise on the subject which is well worth reading.—[For 'would' used conditionally, see ABBOTT, § 329. Compare I, v, 21.]

42, 43. **Was . . . since**] ABBOTT (§ 529): (4) The present metaphor, apart from the context, is objectionable: for it makes Hope a person and a dress in the same breath. It may, however, probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression, lines 38–41.—[BELL (p. 304): [Mrs Siddons was here] very cold, distant, and contemptuous.—ALLEN (MS): Was the hope (which you were in [had on as a garment, l. 40] when you dressed yourself) drunk?—*i. e.* was the *hope* of being king (which came to you with the garment of popularity put upon you by all the people,) something, that (like a drunkard after his debauch) undergoes a morbid transformation? Thus taken it does not mean that 'hope' was the *garment* with which Macbeth had been clothed. —MOBERLY: A somewhat violent mixture of metaphors; but the sense is clear. Were you drunk when you formed your bold plan, and are now just awake from the debauch, to be shrinking, crestfallen, mean-spirited?—ED. ii.]

43. **drest**] BAILEY (i, 72): Surely it is on the confines, at least, of absurdity to speak of dressing yourself in what may become intoxicated. The substitution of two letters restores, I apprehend, the genuine text. Read *bless'd* for 'dress'd,' and all is plain and apposite and Shakespearian.—[HUDSON (ed. iii.): The meaning I take to be something thus: 'Was it a drunken man's hope, *in the strength of which* you *made* yourself *ready* for the killing of Duncan? and does that

And wakes it now to looke ſo greene, and pale,
At what it did ſo freely? From this time,
Such I account thy loue. Art thou affear'd
To be the ſame in thine owne Act, and Valour,
As thou art in deſire? Would'ſt thou haue that
Which thou eſteem'ſt the Ornament of Life,
And liue a Coward in thine owne Eſteeme?
Letting I dare not, wait vpon I would,
Like the poore Cat i'th'Addage.

45. *did*] *bid* Becket. *dared* Bulloch.
time,] After this Ktly marks a line omitted.
46. *affear'd*] *afraid* F_4, Rowe, +.
afeard Cap. et seq.
48. *haue*] *crave* Becket. *lack* Anon. ap. Cam. Huds. iii.
52. *Addage.*] *adage?* Cap. et seq.

hope now wake from its drunken sleep, to shudder and turn pale at the preparation which it made so freely?' In accordance with this explanation, the Lady's next speech shows that at some former time Macbeth had been, or had fancied himself, *ready* to *make* an opportunity for the murder.—ED. ii.]

44. **greene, and pale**] DELIUS: This refers to the wretched appearance that hope presents on awaking from her drunkenness, and in consequence of it.

45. **did**] BAILEY (i, 73): This represents hope as looking pale at what had gone by. A new function for hope—a retrospect, instead of a contemplation of the future. To avoid so marked an incongruity, instead of 'did' I propose reading *eyed*, which was probably first corrupted to *dyed*, and then into 'did.'

46. **Such . . . loue**] BELL (p. 304): [Mrs Siddons here assumed a] determined air and voice. Then a tone of cold contemptuous reasoning.—ED. ii.—BULLOCH (p. 215): The speaker evidently should snap her fingers contemptuously on uttering 'Such.'—ED. ii.

46. **loue**] DELIUS: That is, the love that thou protestest for me is not more genuine than the hope that thou hast cherished to become king.—BAILEY (i, 73): My emendation is almost sure to startle the reader, but I entertain no doubt that on reflection he will become reconciled to it: 'Such I account thy *liver*.'

48. **Would'st thou haue that**] MOBERLY: [Johnson's conjecture] *leave* for 'have' seems preferable: 'Would you forsake that courage which you have always viewed as the ornament of life, and be like the cat who longed for fish, but would not wet her feet?' If 'have' is read, the meaning must be, 'Do you desire the crown, yet resolve to live a coward because your daring will not second your desire?'—ED. ii.

50. **And liue**] JOHNSON: In this there seems to be no reasoning. I should read, *Or* 'live.' Unless we choose rather: *Would'st thou* leave *that*.—STEEVENS: Do you wish to obtain the crown, and yet would you remain such a coward in your own eyes all your life as to suffer your paltry fears, which whisper, 'I dare not,' to control your noble ambition, which cries out, 'I would'?

52. **Cat**] PECK (p. 253): Alluding to the French proverb, *Le chat aime le poisson, mais il n'aime pas à mouiller la patte*.—JOHNSON: 'Catus amat pisces, sed non vult tingere plantas.'—BOSWELL: It is among *Heywood's Proverbs*, 1566: 'The cate would eate fishe, and would not wet her feete.'

Macb. Prythee peace : 53
I dare do all that may become a man,
Who dares no more, is none. 55

53. *Prythee*] *Prethee* Ff.
55. *no*] Ff. *do* Rowe et seq. (Coll. MS. Southern MS. ap. Cam.)

54, 55. **I . . . none**] JOHNSON: The arguments by which Lady Macbeth persuades her husband to commit the murder afford a proof of Shakespeare's knowledge of human nature. She urges the excellence and dignity of courage, a glittering idea which has dazzled mankind from age to age, and animated sometimes the housebreaker and sometimes the conqueror; but this sophism Macbeth has for ever destroyed, by distinguishing true from false fortitude, in a line and a half; of which it may almost be said, that they ought to bestow immortality on the author, though all his other productions had been lost. [The present lines here follow.] This topic, which has been always employed with too much success, is used in this scene, with peculiar propriety, to a soldier by a woman. Courage is the distinguishing virtue of a soldier; and the reproach of cowardice cannot be borne by any man from a woman without great impatience. She then urges the oaths by which he had bound himself to murder Duncan, another art of sophistry by which men have sometimes deluded their conscience, and persuaded themselves that what would be criminal in others is virtuous in them: this argument Shakespeare, whose plan obliged him to make Macbeth yield, has not confuted, though he might easily have shown that a former obligation could not be vacated by a latter; that obligations, laid on us by a higher power, could not be overruled by obligations which we lay upon ourselves.—STEEVENS: A similar passage to this occurs in *Meas. for Meas.* II, iv, 134, 135: 'Be that you are, That is a woman; if you be more you're none.'—HUNTER: This reading [Rowe's], which is merely conjectural, and has not the slightest show of authority from the only copies through which we receive any information respecting the true text as it flowed from the pen of Shakespeare, has so established itself in public opinion, and has received such extravagant praise from Dr Johnson, that he will be thought a rash man who shall attempt to disturb the opinion, and to show that it is not really what the Poet wrote or intended. In the first place, the substitution of *do* for 'no' is most violent. In the second place, if, indeed, Shakespeare meant to express the sentiment, which the line as *amended* implies, he has written feebly and imperfectly, and left his sense in some, perhaps not inconsiderable, obscurity. It will be admitted that some change in the text as delivered to us is required; that it cannot stand as it appears in the original editions. The question is, not whether it shall be restored, but *how* it shall be restored? and I now venture to propose that the second of the two lines ('Who . . . none') shall be given to Lady Macbeth, retaining the exact text of the old copies. [See also, to the same effect, Hunter's *Few Words*, etc. p. 20, 1853.—VISCHER (ii, p. 83): Macbeth's answer is difficult to translate into German. It is true, the German language has an advantage over the English, in that it distinguishes between 'man,' mankind [Mensch], and 'man,' the individual [Mann], but the difficulty here arises from the fact that English, as well as French and Italian, having but one word for the two ideas, often has both ideas in mind. This twofold thought is here contained in the word 'man.'—ED. ii.]

La. What Beaſt was't then 56

56. *Beaſt*] *boast* Coll. MS. *baseness* Bailey (i, 75).

56. **What Beast was't then**] BELL (p. 305): [Mrs Siddons said this in a tone] cold still and distant; slow, with remarkable distinctness and earnestness.—ED. ii.

56. **Beast**] HUNTER: I regard this word as an intruder, and that it has got in thus: a copyist had written *wast* by mistake twice. The first being but imperfectly effaced or cancelled, it would be easily read 'beast,' the only word like it that could occur.—ELWIN: Lady Macbeth brings him from the moral position in which he was intrenching himself by this derisive antithesis: If, as you imply, this enterprise be not the device of a *man*, what *beast* induced *you* to propose it?—COLLIER (*Notes*, etc. ed. ii.): Surely it reads like a gross vulgarism for Lady Macbeth thus to ask, 'What beast made him divulge the enterprise to her?' but she means nothing of the kind: she alludes to Macbeth's former readiness to do the deed, when he was prepared to make time and place adhere for the execution of it, and yet could not now 'screw his courage' to the point, when time and place had, as it were, 'made themselves'; this she calls a mere *boast* on his part: she charges him with being a vain braggart, first to profess to be willing to murder Duncan, and afterward, from fear, to relinquish it.—JOHN FORSTER (*The Examiner*, 29 Jan. 1853): Here Mr Collier reasons, as it appears to us, without sufficient reference to the context of the passage, and its place in the scene. The expression immediately preceding, and eliciting Lady Macbeth's reproach, is that in which Macbeth declares that he dares do all that may become a *man*, and that he who dares do more *is none*. She instantly takes up that expression. If not an affair in which *a man* may engage, what *beast* was it, then, in himself or in others, that made him break this enterprise to her? The force of the passage lies in that contrasted word, and its meaning is lost by the proposed substitution.—DYCE (*Few Notes*, etc. p. 124): [Collier's MS] emendation is not unobjectionable on the score of phraseology. A '*boast making* one *break* an enterprise to another' is hardly in the style of an experienced writer.—SINGER (*Sh. Vindicated*, p. 253): The almost gentle manner in which, in a former scene, Macbeth hints at his purpose in the words, 'My dearest love, Duncan comes here to-night,' shows that what may be supposed to have passed in their future conference would be anything but a *boast*.—ANONYMOUS (*Blackwood's Maga*. Oct. 1853): There is to our feelings a stronger expression of contempt, a more natural, if not a fiercer, taunt in *boast* than in 'beast.' . . . Tried by their intrinsic merits, we regard *boast* as rather the better reading of the two; and if we advocate the retention of 'beast,' it is only on the ground that it, too, affords a very good meaning, and is *de facto* the text of the Ff.—CLARENDON: *Boast* is utterly inadmissible. 'Then,' which follows, seems more appropriate to the first clause of an indignant remonstrance, if we adopt Rowe's emendation.—KOESTER (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, vol. i, p. 146) infers from this word that a former scene has been omitted, either lost, or cut out by some stage-manager, in which Macbeth and his wife discuss the murder, and in which Macbeth asserts his readiness to do the deed and to force the adherence of time and place. 'An aposiopesis,' such as Lessing referred to when he asserts that a dramatist is sometimes greater in what he does not say than in what he says, cannot here be seriously maintained. Such a scene is too important to the action of the tragedy to have been overlooked by Shakespeare, who is always so exact in such matters; without it Duncan's murder takes place too early, and it is needed to counterbalance artis-

That made you breake this enterprize to me? 57
When you durſt do it, then you were a man:
And to be more then what you were, you would
Be ſo much more the man. Nor time, nor place 60
Did then adhere, and yet you would make both:
They haue made themſelues, and that their fitneſſe now 62

60. *ſo*] Om. D'Av.
the] *than* Han.
61. *adhere*] *co-here* Pope, +.
62. *They haue*] *They've* Pope, +. Dyce ii, iii.

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tically the long-drawn-out, almost epic scenes between Malcolm and Macduff towards the close of the tragedy.'—[VISCHER (ii, p. 84): It cannot be said that the witches have incited Macbeth to the murder. This passage alone would teach us otherwise. —HERAUD (p. 342): It is evident that, long before the action of the play, both Macbeth and his wife had resolved upon the murder of Duncan, if needful for their purposes; since no sooner have the Weird Sisters pronounced their prophecy than Macbeth concludes at once that the way to its fulfilment is by such means; Lady Macbeth, on receiving his letter, also jumps to the same conclusion, and afterwards, when her lord hesitates at employing assassination, now that the means are within his reach, reminds him of a former conference when the plan was debated and resolved, and taunts him with his want of determination, now that the long-sought opportunity has arrived.—IRVING (*Character of Macbeth*, p. 4): Is there any evidence here of a good man gone wrong under the influence of a wicked wife? . . . It is quite possible that Macbeth led her to believe that she was leading him on. It was a part of his nature to work to her moral downfall in such a way. We see a similar instance of his hypocrisy in the scene in the First Act, when the witch salutes him with the new given title of the king, 'Thane of Cawdor.' He answers: 'The Thane of Cawdor lives A prosperous gentleman.' It was true that the Thane of Cawdor lived, but his prosperity was a little doubtful. . There was short shrift for unsuccessful rebels in the eleventh century! It was, in fact, the conscious exercise of this hypocritical spirit which marked the 'essential difference' of Macbeth's character.—E. K. CHAMBERS: The point is, 'If it is not the act of a man to do the deed now, was it one to suggest it before?' This passage is sufficient to prove that the conception of the murder was Macbeth's, not his wife's. Line 60 shows that the reference can hardly be to scene v. The matter must have been discussed between them at a point before the action of the play.—DARMESTETER: Lady Macbeth lies; he had proposed nothing, it was she, his letter it was that had first planted in her the thought of crime, and she might think, or say, that she had done no more than follow. It is the '*Qui te l'a dit*' [*Andromaque*, II, iii.—ED. ii.] reversed. Shakespeare and Racine meet each other from two opposite points of the dramatic horizon.—ED. ii.]

59. **more then what you were**] D'HUGUES: That is, king. But it is to be noticed that Lady Macbeth systematically avoids making use of the words *king*, *crown*, etc. as though desirous of rendering the idea of the crime less odious to her husband.—ED. ii.

61. **adhere**] CAPELL (ii, 9): It is not the *coherence* of *time* with *place*; but the *adherence* of these two with the murder of the king.

Do's vnmake you. I haue giuen Sucke, and know 63
How tender 'tis to loue the Babe that milkes me,
I would, while it was ſmyling in my Face, 65
Haue pluckt my Nipple from his Boneleſſe Gummes,
And daſht the Braines out, had I ſo ſworne
As you haue done to this. 68

63. *I haue*] *I've* Dyce ii, iii.
64. *me,*] *me*— Rowe,+, Ktly. *me;* or *me* Han. ii, et cet.
67, 68. *And...this*] Ff, Knt, Sta. Lines end: *you...this.* Steev. et cet.
67. *Braines*] *Branes* Ff.
out] *on't out* Lettsom, Huds. iii.
ſo] *but ſo* Ff, Rowe,+, Cap. Var. '73, '78, '85.

63, 64. **I haue giuen Sucke . . . milkes me**] KNOWLES (p. 47): A great stress is sometimes laid upon this passage, as presenting a redeeming trait in Lady Macbeth's character. But we have only her own assertion; and granting it to be true, what value do we attach to Lady Macbeth's notion of tenderness? Is it the tenderness of which a humane and gentle and truly feminine mother is susceptible? May we not assume, too, that she colours the circumstance with the view of shaming her husband into guilty resolution, by telling how in defiance to nature's most holy law, *she* would have cleaved to her oath? I think we may infer, from the nature of her boast, the tenderness of her maternal feelings. I form my idea of Lady Macbeth's character, not from what she says, but from what she does.—ED. ii.—BELL (p. 305): [Mrs Siddons, at this line] has been at a distant part of the stage. She now comes close to him—an entire change of manner, looks for some time in his face, then speaks.—ED. ii.—J. E. MURDOCH [*Forum*, Sept. 1890]: Shakespeare evidently meant that the terrible threat should come from a nature not habitually hard of heart, but capable of cruelty only through force of a vow. This is the ideal heroine. The other delineation shows no sacrifice of feeling; the unnatural deed is congenial to the realistic creation of the actress.—ED. ii.

67. **the**] CLARENDON: We should now say 'its brains,' but 'the' is found not unfrequently for the possessive pronoun. Compare the version of *Lev.*, xxv, 5, in the Bishops' Bible: 'That which groweth of the owne accord,' etc. And Bacon, *Advancement of Learning*, i, 4, § 1: '—— it is the manner of men to scandalize and deprave that which retaineth the state and virtue.'

67. **out**] LETTSOM (WALKER'S *Vers.* 209, *foot-note*): *But* of F_2 is a crutch furnished by the compassionate editor to assist the lameness of the metre. The idiom of our language, as well as the harmony of the verse, seems to require us to read, 'And dash'd the brains *on't* out, had I so sworn,' etc.

67. **sworne**] SEYMOUR: The measure of the line is complete without 'so.'—HUDSON: It is said that Mrs Siddons used to utter the close of this speech in a scream, as though she were almost frightened out of her wits by the audacity of her own tongue. And I can easily conceive how a spasmodic action of fear might lend to such a woman as Lady Macbeth an appearance of superhuman or inhuman boldness. At all events, it should be observed that her energy and intensity of purpose overbears the feelings of the woman; and her convulsive struggle of feeling against that overbearing violence of will might well be expressed by a scream.—[VISCHER (ii, p. 84): This overcomes Macbeth. And here is the moral turning-point in the drama.—ED. ii.]

Macb. If we ſhould faile?
Lady. We faile? 70

69. *faile?*] Ff, Cap. Dyce, Sta. Glo. *fail?*— Rowe, Pope, Theob. i, Han. *fail!* Sing. ii. *fail,*— Theob. ii, et cet.

70. *faile?*] Ff, (*fail?* F_3F_4), Coll. *fail.* Cap. Knt, Huds. Sing. ii, Robertson. *fail!!* Ktly. *fail!* Rowe, et cet.

69. **If we should faile**] MOULTON (p. 161): Here is the critical point of the scene. At its beginning Macbeth is for abandoning the treason, at its end he prepares for his task of murder with animation: where does the change come? *The practical man is nerved by having the practical details supplied to him.* Lady Macbeth sketches a feasible scheme: how that the King will be wearied, his chamberlains can by means of the banquet be easily drugged, their confusion on waking can be interpreted as guilt—before she has half done her husband interrupts her with a burst of enthusiasm, and completes her scheme for her. The man who had thought it was manliness that made him shrink from murder henceforward never hesitates till he has plunged his dagger in his sovereign's bosom.—ED. ii.

70. **We faile?**] STEEVENS: Macbeth having casually employed the former part of the common phrase, *If we fail, we fail,* his wife designedly completes it. 'We fail,' and thereby know the extent of our misfortune. Lady Macbeth is unwilling to afford her husband time to state any reasons for his doubt. Such an interval for reflection to act in might have proved unfavorable to her purposes. This reply, at once cool and determined, is sufficiently characteristic of the speaker: according to the old punctuation, she is represented as rejecting with contempt (of which she had already manifested enough) the very idea of failure. According to the mode of pointing now suggested, she admits a possibility of miscarriage, but at the same instant shows herself not afraid of the result. Her answer, therefore, communicates no discouragement to her husband. 'We fail!'—is the hasty interruption of scornful impatience. 'We fail.'—is the calm deduction of a mind which, having weighed all circumstances, is prepared, without loss of confidence in itself, for the worst that can happen.—MRS JAMESON (ii, 319): Mrs Siddons adopted successively three different intonations in giving the words 'We fail.' At first as a quick contemptuous interrogation. Afterwards with the note of admiration, and an accent of indignant astonishment, laying the emphasis on 'we.' Lastly, she fixed on what I am convinced is the true reading—we fail, with the simple period, modulating her voice to a deep, low, resolute tone, which settled the issue at once—as though she had said, 'If we fail, why then we fail, and all is over.' This is consistent with the dark fatalism of the character, and the sense of the line following—and the effect was sublime, almost awful.—KNIGHT: We prefer the quiet self-possession of the punctuation we have adopted. [See *Text. Notes.*]—FLETCHER (p. 121): Her quiet reply, 'We fail,' is every way most characteristic of the speaker—expressing that moral firmness in herself which makes her quite prepared to endure the consequence of failure—and, at the same time, conveying the most decisive rebuke of such moral cowardice in her husband as can make him recede from a purpose merely on account of the possibility of defeat—a possibility which, up to the very completion of their design, seems never absent from her own mind, though she finds it necessary to banish it from that of her husband.—DYCE (*Remarks,* etc.): There is in reality no difference; whether the words be pointed 'We fail!' or 'We fail?' (and I much

But ſcrew your courage to the ſticking place, 71
And wee'le not fayle: when *Duncan* is aſleepe,
(Whereto the rather ſhall his dayes hard Iourney
Soundly inuite him) his two Chamberlaines
Will I with Wine, and Waſſell, ſo conuince, 75

73. *his*] *this* Pope, Han.

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prefer the former method), they can only be understood as an impatient and contemptuous repetition of Macbeth's 'we fail?' *Any kind of admission* on the part of Lady Macbeth, that the attempt might prove unsuccessful, appears to me quite inconsistent with all that she has previously said, and all that she afterwards says, in the present scene. She hastily interrupts her husband, checking the very idea of failure as it rises in his mind. I recollect, indeed, hearing Mrs Siddons deliver the words as if she was 'stating the result of failure'; but there can be no doubt that she had adopted that manner of delivery in consequence of Steevens's note.—DYCE (ed. i.): In the folio the interrogation-point is frequently equivalent to an exclamation-point.—[BELL (p. 305): [Mrs Siddons uttered this] with falling inflection. Not surprise; bowing with her hands down, the palms upward. Then in a voice of strong assurance: 'When Duncan,' etc. This spoken near to him; and in a low, earnest whisper of discovery she discloses her plan.—ANONYMOUS (*Sunday Times*, London, 30 Dec. 1888): Miss Ellen Terry gives a cry of defiance as she resolutely responds, 'We fail!' and then laughingly urges him to courage and promises him success. This is a specially important touch in her rendering of the character, and it is very significant in influencing Macbeth's returning resolution, for he listens to her as though dazed and under a spell.—ED. ii.]

71. **sticking place**] STEEVENS: A metaphor perhaps taken from the *screwing up* the chords of string-instruments to their proper degree of tension, when the peg remains fast in its *sticking place*, i. e. in the place from which it is not to move. Thus, perhaps, in *Twelfth Night*, V, i, 126.—CLARENDON: A similar figure is found in *Coriol.* I, viii, 11. Compare also *Tro. & Cres.* III, iii, 22–25. As 'wrest' is an instrument for tuning a harp, this last cited passage lends some probability to Steevens's interpretation.—[PATON: The metaphor used was probably suggested by something like what may be seen in, for instance, the illustration of the Earl of Haynault taking and destroying Aubenton, in Froissart's *Chronicles*, namely, two soldiers, lapt in proof; one with his crossbow planted at an angle against the ground, 'screwing' by means of a kind of windlass its cord to 'the sticking place,' or catch, by which it will be held at furthest stretch.—ED. ii.]

74. **Chamberlaines**] 'At length, hauing talked with them a long time, he got him [Duffe] into his priuie chamber, onelie with two of his chamberlains, who hauing brought him to bed, came foorth againe, and then fell to banketting with Donwald and his wife, who had prepared diuerse delicate dishes, and sundrie sorts of drinks for their reare supper or collation, whereat they sate vp so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleepe they were so fast, that a man might have remooued the chamber ouer them, sooner than to haue awaked them out of their droonken sleepe.'—Holinshed. See *Appendix*.

75. **Wassell**] SINGER: Thus explained by Bullokar in his *Expositor*, 1616: '*Wassaile*, a term usual heretofore for *quaffing* and *carowsing*; but more especially

That Memorie, the Warder of the Braine, 76
Shall be a Fume, and the Receit of Reaſon
A Lymbeck onely: when in Swiniſh ſleepe, 78

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signifying a merry cup (ritually composed, deckt, and fill'd with country liquor) passing about amongst neighbors, meeting and entertaining one another on the vigil or eve of the new year, and commonly called the *wassail-bol.*'—CLARENDON: Derived from the Anglo-Saxon *waes hael*, 'be of health.' This, according to Geoffrey of Monmouth, was the salutation used by Rowena to Vortigern in presenting a cup of wine. Hence 'wassail' came to mean drinking of healths, revelry, and afterwards 'drink' itself. Here it means *revelry*.

75. **conuince**] JOHNSON: To *overpower* or *subdue*, as in IV, iii, 161.—STEEVENS: In Holinshed: '—— thus mortally fought, intending to vanquish and *convince* the other.'—CLARENDON: So in Hall's Chronicle, *Richard III.* fol. 33 a: 'Whyle the two forwardes thus mortallye fought, eche entending to vanquish and conuince the other.'—HARRY ROWE: My wooden figure, who performs Shakespeare's principal characters, and whose head is made of a piece of the famous mulberry tree, observes that the known property of strong drink is to *confound* and not to 'convince' the understanding.

76–78. CLARENDON: By the old anatomists (Vigo, fol. 6 b, ed. 1586) the brain was divided into three ventricles, in the hindermost of which they placed the memory. That this division was not unknown to Shakespeare we learn from *Love's Lab. L.* IV, ii, 70. The third ventricle is the cerebellum, by which the brain is connected with the spinal marrow and the rest of the body: the memory is posted in the cerebellum like a warder or sentinel to warn the reason against attack. When the memory is converted by intoxication into a mere fume (compare *Temp.* V, i, 67), then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like an alembic or cap of a still. For 'fume,' compare *Cymb.* IV, ii, 301. And Dryden's *Aurengzebe:* 'Power like new wine does your weak brain surprise, And its mad fumes in hot discourses rise.' See also *Ant. & Cleo.* II, i, 24.

77. **Receit**] CLARENDON: See Bacon, *Essay*, xlvi.: 'Fountains . . . one that sprinckleth or spouteth water; the other a faire receipt of water.'

78. **Lymbeck**] CLARENDON: Derived by popular corruption from 'alembic,' a word adopted from the language of the Arabian alchemists of Spain into all the languages of Europe. The word is formed from *al*, the Arabic definite article, and the Greek ἄμβιξ, used by Dioscorides in the sense of the cap of a still, into which the fumes rise before they pass into the condensing vessel. The word 'limbec' is used by Milton, *Paradise Lost*, iii, 605, and by Fairfax, *Tasso*, Bk, IV, st. 75. The Italian form is *limbico*.—[VISCHER (*Vortrāge*, ii, p. 85): In the time of Shakespeare, if poetry drew its pictures from the apothecary shop, or chemical laboratory, it was regarded neither as prosaic nor jarring. Romeo's last words are: 'O true apothecary thy drugs are quick.'—ED. ii.]

78–83. **when . . . quell**] BELL (p. 305): [Mrs Siddons here] pauses as if trying the effect on him. Then renews her plan more earnestly, low still, but with increasing confidence. Throughout this scene she feels her way, observes the wavering of his mind; suits her earnestness and whole manner to it. With contempt, affection, reason, the conviction of her well-concerted plan, the assurance of success

Their drenched Natures lyes as in a Death,
What cannot you and I performe vpon
Th'vnguarded *Duncan?* What not put vpon
His ſpungie Officers? who ſhall beare the guilt
Of our great quell.
Macb. Bring forth Men-Children onely:
For thy vndaunted Mettle ſhould compoſe
Nothing but Males. Will it not be receiu'd,
When we haue mark'd with blood thoſe ſleepie two
Of his owne Chamber, and vs'd their very Daggers,
That they haue don't?
Lady. Who dares receiue it other,

79. *lyes*] *lye* Ff, Rowe. *lie* Pope et seq.
81. *put*] Om. D'Av.
84–86. *Bring...Males*] As an Aside, Hunter.
85. *Mettle*] *metal* F_4, Rowe, +.
88. *very*] Om. D'Av.

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which her wonderful tones inspire, she turns him to her purpose with an art in which the player shares largely in the Poet's praise.—ED. ii.

79. **drenched**] WALKER (*Crit.* i, 165): Cited as a peculiar construction with the adjective.

79. **a Death**] CLARENDON: The indefinite article may be used here because it is only a kind of death, a sleep, which is meant. Compare *Wint. Tale*, IV, ii, 3.

83. **quell**] JOHNSON: That is, *Murder; manquellers* being, in the old language, the term for which *murderers* is now used.—NARES: Hence, 'Jack the *giant-queller*' was once used.—COLLIER: To 'quell' and to *kill* are in fact the same word in their origin, from the Saxon *cwellan*.—ELWIN: It is equivalent to our great *defeating*, or the great *defeat we make*. So in *Hamlet*, II, ii, 597.—CLARENDON: As a substantive it is found only here. We have 'man-queller' in *2 Hen. IV:* II, i, 58. The same compound is used by Wiclif for 'executioner,' in translating *Mark*, vi, 27, and for 'murderer,' *Acts*, xxviii, 4.

85. **Mettle**] CLARENDON: This is the same word as *metal*, and in the old editions they are spelt indifferently in either sense. Its metaphorical meaning is sometimes so near its natural meaning that it is difficult to distinguish between them. Compare *Rich. III:* IV, iv, 302.

86–89. **Will . . . don't**] HUNTER: It is manifest, on a little consideration of the state of Macbeth's mind, that he could not have used the words given to him in these lines. If he had given utterance to anything like this, he would have said, 'Will it be received,' etc., while the words suit exactly with the state of mind and the objects of the unrelenting lady.

90. **Who dares . . . other**] BELL (p. 305): [Mrs Siddons spoke this with a] pause. Look of great confidence, much dignity of mien. In 'dares' great and imperial dignity. [Compare V, i, 38, 39.]

90. **other**] ABBOTT (§ 12): This may be used adverbially for *otherwise*, as in *Oth.* IV, ii, 13; *All's Well*, III, vi, 27; and, possibly, *Com. of Err.* II, i, 33.

As we ſhall make our Griefes and Clamor rore,
Vpon his Death?
Macb. I am ſettled, and bend vp
Each corporall Agent to this terrible Feat.
Away, and mock the time with faireſt ſhow,
Falſe Face muſt hide what the falſe Heart doth know.
Exeunt.

Actus Secundus. Scena Prima.

Enter Banquo, and Fleance, with a Torch before him.

Banq. How goes the Night, Boy?
Fleance. The Moone is downe: I haue not heard the Clock.

93. *I am*] *I'm* Pope, Theob. Han. Warb. Dyce ii, iii.
93. *ſettled*] *ſetled* F_3F_4, Rowe, Pope, Theob. i. *settl'd* Cap.
1. Actus Secundus. Scena Prima.] Act II. Scene i. Rowe.
1. Secundus] Secuudus F_2.
A Hall. Rowe, +, Hal. Court within the Castle. Cap. Mal. et seq. (subs.)
2. Enter...] Enter...Servant with a Torch before them. Cap. Steev. Var. Sing. Enter...with a torch. Huds. i, ii, Sta. Knt ii. Enter...preceded by Fleance with a torch. Dyce, Furness. Enter...bearing a torch before him. Coll. Glo. Huds. iii, Rlfe, Wh. ii.
5, 6. *The Moone...Clock*] *I've not heard the clock: The moon is down.* Seymour.

91. **As**] CLARENDON: Equivalent to *seeing that*. We should be inclined to take 'other, as' in the sense of *otherwise than as*, if we could find an example to justify it.

93. **bend vp**] CLARENDON: This is, of course, suggested by the stringing of a bow.

95, 96. **Away . . . know**] HUNTER: With less confidence [see Hunter's note on lines 86–89], these two lines appear to me to belong to Lady Macbeth, and not to her husband. Macbeth was to go in to Duncan in accordance with the message brought by the lady. [Irving gives lines 93–96 to Lady Macbeth.—ED. ii.]

1. **Scena Prima**] JOHNSON: It is not easy to say where this encounter can be. It is not in the *hall*, as the editors have all supposed it, for Banquo sees the sky; it is not far from the bedchamber, as the conversation shows: it must be in the inner court of the castle, which Banquo might properly cross in his way to bed.—CAPELL (*Notes*, etc. ii, 10): A large court, surrounded all or in part by an open gallery; chambers opening into that gallery; the gallery ascended into by stairs, open likewise; with addition of a college-like gateway, into which opens a porter's lodge, appears to have been the Poet's idea of the place of this great action; The circumstances that mark it, are scattered through three scenes; in the latter, *the hall*

Banq. And ſhe goes downe at Twelue.
Fleance. I take't, 'tis later, Sir.
Banq. Hold, take my Sword:
There's Husbandry in Heauen,
Their Candles are all out: take thee that too.

9, 10. *Hold ... Heauen,*] One line, Rowe et seq.

10. *There's*] *'Tis very dark; there's* Seymour.

(which moderns make the scene of this action) is appointed a place of second assembly in terms that show it plainly distinct from that assembled in then. Buildings of this description rose in ages of chivalry; when knights rode into their courts, and paid their devoirs to ladies, viewers of their tiltings and them from those open galleries; Fragments of some of them, once the mansions of noblemen, are still subsisting in London, changed to hotels or inns; Shakespeare might see them much more entire, and take his notion from them.

2, 3. COLLIER: The old stage-direction says nothing about a servant, as in the modern editions. Fleance carried the torch before his father.—DYCE: In the stage-directions of old plays, 'a Torch' sometimes means *a torch-bearer*, as 'a Trumpet' means *a trumpeter*.

9–15. **Hold . . . repose**] STEEVENS: Shakespeare has here most exquisitely contrasted Banquo's character with that of Macbeth. Banquo is praying against being tempted to encourage thoughts of guilt even in his sleep; while Macbeth is hurrying into temptation, and revolving in his mind every scheme, however flagitious, that may assist him to complete his purpose. The one is unwilling to sleep, lest the same phantoms should assail his resolution again, while the other is depriving himself of rest through impatience to commit the murder.—[LIBBY: This speech of Banquo's is the very epitome of his character, kindly, conscientious, poetical, but weak and vacillating: he gives up his sword and dagger that he may have no means of defending the king from the fate the witches have predicted. On hearing Macbeth his purpose shifts again; he wants his sword back. 'The king's abed' shows where his thoughts are in calling for his sword—and proves his guilty silence.—VISCHER (*Vorträge*, ii. p. 85): Sinister thoughts disturb Banquo, it is as though he felt the coming breath of the murderous storm. He wants his sword. We see here again how Shakespeare invests even the smallest place with life-like importance.—ED. ii.]

10. **Husbandry**] MALONE: That is, *thrift, frugality*.

11. **Their**] CLARENDON: Note the plural, and compare *Rich. II:* I, ii, 7. Also *Rich. II:* III, iii, 17, 19; *Hamlet*, III, iv, 173, 175; *Oth.* IV, ii, 47. In *Rich. III:* IV, iv, 71, 72, we have the plural pronoun used with 'hell.'

11. **Candles**] CLARENDON: Compare *Mer. of Ven.* V, i, 220; *Rom. & Jul.* III, v, 9. And Fairfax, *Tasso*, Bk, ix, st. 10: 'When heaven's small candles next shall shine.' The original Italian has merely 'Di Notte.'

11. **thee**] ABBOTT (§ 212): In the present instance 'thee' is the dative. [See I, v, 26.]

11. **that**] SEYMOUR: Probably a dirk or dagger.—ELWIN: Banquo resumes his sword upon hearing approaching footsteps.—CLARENDON: In a friend's house Banquo feels perfectly secure.

11. **that too**] MOBERLY: Probably his target. We may suspect that a slight

A heauie Summons lyes like Lead vpon me,
And yet I would not ſleepe:
Mercifull Powers, reſtraine in me the curſed thoughts
That Nature giues way to in repoſe.

Enter Macbeth, and a Seruant with a Torch.

Giue me my Sword: who's there?
Macb. A Friend.
Banq. What Sir, not yet at reſt? the King's a bed.
He hath beene in vnuſuall Pleaſure,
And ſent forth great Largeſſe to your Offices.

13–15. *And yet...repoſe.*] Lines end: *Powers,...Nature...repoſe.* Rowe et seq.
16. Enter...] Ff, Rowe, +, Jen. Glo. Wh. ii. After *there?* Dyce, Sta. Clarke, Huds. ii. After *Sword* Cap. et cet.
17. *Giue...Sword*] Om. Seymour.
Giue ... there] Two lines, Han. Cap. et seq.
20. *hath beene*] *hath to-night been* Pope, +, Cap.
20, 21. *Pleaſure, And ſent*] Rowe ii, +, Cap. Sta. *pleaſure. And ſent* Ff, Rowe i. *pleasure, and Sent* Jen. et cet.
21. *And*] Om. Var. '73.
forth] Om. Pope, +, Cap.
great] *a great* Ff.
Offices] Ff, Steev. Var. '03, '13, Knt, Coll. i, ii, Wh. Cam. *Officers* Rowe, et cet.

indication of want of caution is intended by this parting with the weapons; in much the same way as, in *Jul. Cæs.*, Casca, the man of action and heed, is marked by the familiar readiness with which his hand uses his sword to point to the quarter whence the day will break, etc.—ED. ii.—BOOTH: Banquo is here conscious of the latent power of temptation, and seems wishful to rid himself of all incentives to dangerous thoughts, and all the means of mischief.—ED. ii.

16. **Enter Macbeth**, etc.] FITZGERALD (ii. p. 77): During the scene with Banquo [Garrick's] playing showed a wonderful delicacy. 'You dissembled indeed, but dissembled with difficulty [writes Murphy in a letter to Garrick]. Upon the first entrance, the eye glanced at the door: the gaiety was forced, and at intervals the eye gave a momentary look towards the door and turned away in a moment. This was but a fair contrast to the enacted cheerfulness, with which this disconcerted behaviour was intermixed. After saying, "Good repose, the while"; the eye fixed on the door, then after a pause, in a broken tone, "Go, bid thy mistress," etc. Pray observe that as you assume a freedom and gaiety here, it will be also a contrast to the fine distinction of mind and behaviour in the night scene.'—ED. ii.

19. **What . . . rest**] ABBOTT (§ 513): When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*, as here.

21. **Offices**] STEEVENS: The rooms appropriated to servants and culinary purposes. Thus, *Tim.* II, ii, 167; *Rich. II.* I, ii, 69.—MALONE: 'Offices' is a palpable misprint. *Officers* means *servants.* So I, vii, 82, and *Tam. of Shr.* IV, i, 50.—NARES: The lower parts of London houses are always called 'offices.' Largess was given to servants, not to *officers.*—KNIGHT: It is of little consequence whether the

This Diamond he greetes your Wife withall,
By the name of moſt kind Hoſteſſe,
And ſhut vp in meaſureleſſe content.
Mac. Being vnprepar'd,
Our will became the ſeruant to defect,

23, 24. *By ... content*] Lines end: *ſhut vp...content.* Pope et seq.
23. *Hoſteſſe*] An omission here. Anon. ap. Cam.
24. *And ſhut vp*] *And ſhut it up* Ff, Rowe, Hunter. *And's shut up* Han. Cap. Jen. *And is shut up* Heath. *as shut up* Lettsom (ap. Dyce ii.) *And's put up* A. Gray (N. & Qu., 7 Ap. 1888).
26. *to defect*] *to effect* Daniel.

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largess went to the servants or to the servants' hall.—COLLIER: Malone's change is not only needless, but improper. To send largess to the 'offices' in Macbeth's castle was to give it to the persons employed in them.—DYCE: 'Offices' is a sheer misprint.—WALKER (*Crit.* ii, 53): Final *e* and final *er* confounded. See also 'ghostly Fries close cell' in F_1, *Rom. & Jul.* II, iii, 188. Again we have *sleeper* for *sleepe* in line 64 of this same scene.—LETTSOM (foot-note to preceding): The same error is found in the *Dutchesse of Malfy*, II, ii, ed. 1623, where Antonio, having had 'all the *Officers* o' th' court' called up, afterwards says, 'All the *Offices* here?' and the servants reply, 'We are.' Nares maintained [as above], but Henry VII. (see Richardson's *Dict.*) 'gave to his officers of armes vil. of his *largesse.*'

24. **shut vp**] STEEVENS: That is, *concluded.* In *The Spanish Tragedy:* 'And heavens have *shut up* day to pleasure us,' [Act II.; p. 50, ed. Haz. Dods.]. Again, in Spenser's *Faerie Queene*, IV, c. ix, v. 15: 'And for to *shut up* all in friendly love.' Again, in Reynold's *God's Revenge against Murder*, 1621: 'though the parents have already *shut up* the contract.' Again, in Stowe's *Account of the Earl of Essex's Speech on the Scaffold:* 'He *shut up* all with the Lord's prayer.'—BOSWELL: I should rather suppose it means *enclosed in content;* content with everything *around* him. So Barrow: 'Hence is a man *shut up* in an irksome bondage of spirit.'—*Sermons*, 1683, vol. ii, 231.—HUNTER: Now see the reading of F_2. Undoubtedly the jewel in its case. That jewels were enclosed in cases is a point which needs not a word of note to prove.—SINGER (ed. ii.): It must be taken to signify either that the king *concluded*, or that he retired to rest, *shut himself up.*—KEIGHTLEY: This seems to apply to Duncan. The expression is similar to 'I am wrapp'd in dismal thinkings.'—*All's Well*, V, iii, 128.—CLARENDON: There is probably some omission here, because, if 'shut up' be a participle, the transition is strangely abrupt. If we take 'shut' as the preterite, we require some other word to complete the sense, as 'shut up all' or 'shut up the day.' 'Shut up' may, however, like 'concluded,' be used intransitively.—[R. G. WHITE (ed. ii.): This passage is quite surely corrupt, and probably by the loss of a line or more before these words. But the speech shows the result of hasty writing. Banquo is just about to go to bed, and has said his prayers, when he is startled into resuming his sword by the entrance of Macbeth; and then we learn that he had been charged to deliver a diamond to Lady Macbeth, and had it with him undelivered.—ED. ii.]

26. **defect**] MALONE: Being unprepared, our entertainment was necessarily *defective*, and we only had it in our power to show the king our *willingness* to *serve* him. Had we received sufficient notice of his coming, our zeal should have been

Which elſe ſhould free haue wrought.
Banq. All's well.
I dreamt laſt Night of the three weyward Siſters:
To you they haue ſhew'd ſome truth.
Macb. I thinke not of them:
Yet when we can entreat an houre to ſerue,
We would ſpend it in ſome words vpon that Buſineſſe,
If you would graunt the time.
Banq. At your kind'ſt leyſure.
Macb. If you ſhall cleaue to my conſent,
When 'tis, it ſhall make Honor for you.

28. *All's*] *Sir, all is* Steev. conj. *well*] *very well* Han. Cap.
29. *dreamt*] *dreampt* F_2F_3.
30. *they haue*] *they've* Pope,+, Dyce ii, iii, Huds. iii.
32. *entreat*] *intreat* F_2F_4, Rowe,+, Cap. Var. '73, '78, '85, Ran.
33. *We*] Om. Pope,+, Steev. Var. Sing. i. *We'd* Huds. iii.
33. *it*] Om. Rowe ii.
in] Om. Rowe i.
35. *kind'ſt*] *kindſt* F_2. *kind* F_3F_4.
36. *my conſent*] *me constant* Jackson. *my convent* Becket. *my concept* Bulloch. *my consort* Wh. i, conj. Wh. ii.
36, 37. *If...'tis*] One line, Rowe et seq.

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more clearly manifested by our *acts*. 'Which' refers, not to the last antecedent, 'defect,' but to 'will.'

29. **I dreamt last Night**] W. LEIGHTON (*Robinson's Epit. of Lit.* 15 April, 1879): I see no reason to picture Banquo as a type of all that is noble and generous, as many commentators have done. He drank in, as greedily as his partner in arms, the prophecies of the weird tempters, but lacked Macbeth's prompt resolution to act; he lacked also the favouring circumstances that led Macbeth to the murder of King Duncan; and, above all, he lacked the incitements to action, which came to the thane of Cawdor by the fiery suggestions of his wife. No plain way to the crown suggested itself to Banquo; in fact, he saw clearly that not only Duncan, but Macbeth, stood between him and regal honours. Before the king's murder he evidently suspected Macbeth's intention, and afterwards must have been fully assured of his guilt; yet he uttered no word of warning to his kinsman and sovereign, and after the murder, no hint of his suspicion. Would a noble and virtuous man have kept such doubtful silence?—ED. ii.

32. **to serue**] CLARENDON: When we can prevail upon an hour of your time to be at our service. Macbeth's language is here that of exaggerated courtesy, which to the audience, who are in the secret, marks his treachery the more strongly. Now that the crown is within his grasp, he seems to adopt the royal 'we' by anticipation.

36, 37. **cleaue . . . you**] JOHNSON: Macbeth expresses his thought with affected obscurity; he does not mention the royalty, though he apparently had it in his mind. 'If you shall cleave to my consent,' if you shall concur with me when I determine to accept the crown, 'when 'tis,' when that happens which the prediction promises, 'it shall make honour for you.'—CAPELL (*Notes*, ii, 10): Corruption of a word that resembles ['consent'] might well happen, and that word is—*ascent*: how fit the

Banq. So I loſe none, 38
In ſeeking to augment it, but ſtill keepe
My Boſome franchis'd, and Allegeance cleare, 40
I ſhall be counſail'd.
Macb. Good repoſe the while. 42

41. *counſail'd*] *counſell'd* F_3F_4.

reader need not be told, who calls to mind the prediction which is the subject of this dialogue.—HEATH (p. 385): If you shall cleave to that party which consents to my advancement, whenever the opportunity may offer.—JENNENS: I should rather think something is lost here, of the following purport: *Ban.* 'At your kind'st leisure.—Those lookers into fate, that hail'd you, *Cawdor!* Did also hail you, king! and I do trust, Most worthy *Thane*, you would *consent* to accept What your deserts would grace, when offer'd you.'—STEEVENS: 'Consent' has sometimes the power of the Latin *concentus*. Thus in *2 Hen. IV:* V, i, 79; *As You Like It*, II, ii, 3. Macbeth mentally refers to the crown he expected to obtain in consequence of the murder he was about to commit. Banquo's reply is only that of a man who determines to combat every possible temptation to do ill. Macbeth could never mean, while yet the success of his attack on the life of Duncan was uncertain, to afford Banquo the most dark or distant hint of his criminal designs on the crown. Had he acted thus incautiously, Banquo would naturally have become his accuser, as soon as the murder had been discovered.—MALONE: A passage in *Temp.* II, i, 269, leads me to think that Shakespeare wrote *content*. The meaning then of the present difficult passage, thus corrected, will be: If you will closely adhere to my cause, if you will promote, as far as you can, what is likely to contribute to my satisfaction and *content,—when 'tis*, when the prophecy of the weird sisters is fulfilled, when I am seated on the throne, the event shall make honour for you. See D'Avenant's paraphrase.—COLLIER: 'If you shall adhere to my opinion, when that leisure arrives, it shall make honour for you.'—ELWIN: 'If you shall hold to what I consent to do, when 'tis done, it shall be to your advantage.'—HUDSON: The meaning evidently is, if you will stick to my side, to what has my *consent;* if you will tie yourself to my fortunes and counsel.—STAUNTON: This passage, we apprehend, has suffered some mutilation or corruption since it left the Poet's hands. It seems impracticable to obtain a consistent meaning from the lines as they now stand.—R. G. WHITE: This may mean, to those who agree with me, to my party. But I think there is not improbably a misprint of *consort*. As in *Two Gent.* IV, i, 64, 'Wilt thou be of our consort?' and in *Lear*, II, i, 99, 'He was of that consort.' —DELIUS: If you will cleave to the agreement with me, it shall in due time make honour for you. 'Consent' is, perhaps through being confounded with *concent*, more than a mere passive agreement or understanding, just as *to consent* is used in this more expanded sense in *Oth.* V, ii, 297. (*Lex.*—The use of a more explicit word would have betrayed him.)—COWDEN CLARKE: If you will adopt and adhere to my opinion, when my mind is made up.—KEIGHTLEY: I cannot make sense of 'consent.'—CLARENDON: If you shall adhere to my party, then, when the result is attained, it shall make honour for you. 'When 'tis' probably means *when that business* (line 33) *is effected*. If 'consent' be the right reading, it may be explained either as above, or as *the plan I have formed*.

Banq. Thankes Sir: the like to you. *Exit Banquo.* 43
Macb. Goe bid thy Miſtreſſe, when my drinke is ready,
She ſtrike vpon the Bell. Get thee to bed. *Exit.* 45
Is this a Dagger, which I ſee before me,

43. Exit Banquo] Exeunt Banquo, Fleance, and Servant. Cap. Exeunt Banquo and Fleance. Theob. et cet.

44. SCENE II. Pope, Han. Warb. Johns.

45. Exit] Exit Servant. Rowe et seq.

46–73. Mnemonic, Warb.

43. **Exit Banquo**] COLLIER: Fleance no doubt stood back while his father and Macbeth were talking together, and he goes out with Banquo, still carrying the torch. This was part of the economy of the old stage, which could not spare a performer merely for the purpose of carrying a torch, which might be borne by Fleance. When Macbeth enters with a servant, the 'servant with a torch' is expressly mentioned in the Ff, and Macbeth has to send a necessary message by him to Lady Macbeth.

44. **Goe bid**, etc.] BELL (p. 306): There is much stage trick and very cold in this scene of Kemble—walks across the stage, his eyes upon the ground, starts at the sight of the servant, whom he forgets for the purpose, renews his walk, throws up his face, sick, sighs, then a start theatric, and then the dagger. Why can't he learn from his sister? Charles Bell thinks (and justly) that he should stand or sit musing, his eye fixed on vacancy, then a more piercing look to seem to see what is still in the mind's eye only, characterised by the bewildered look which accompanies the want of a fixed object of vision; yet the eye should not roll or start.—ED. ii.

45. **strike**] CLARENDON: *That* 'she strike' or 'strike' would have been the natural construction after 'bid.' 'She strike' would not have been used but for the intervening parenthesis.

45. **Bell**] SEYMOUR: Macbeth wanted no such mechanical signal as a bell for the performance of the murder; the bell, which afterwards strikes, is the clock, which accidentally, and with much more solemnity, reminds him it is time to despatch.—[VISCHER (*Vorträge*, ii, p. 86): By this we are not to understand, as on our stage, the large castle-bell, but a small hand-bell. Its slight yet penetrating tinkle is much more effective. It is the preconcerted signal that all is quiet.—ED. ii.]

46. **Is this**, etc.] SEYMOUR: This is always delivered on the stage with an expression of terror as well as surprise, but I am persuaded it is a misconception: if the vision were indeed terrible, the irresolute spirit of Macbeth would shrink from it; but the effect is confidence and animation, and he tries to lay hold of the dagger; and indeed upon what principle of reason, or on what theory of the mind, can it be presumed that the appearance of supernatural agency, to effect the immediate object of our wish, should produce dread and not encouragement?—[KNOWLES (p. 43): I have long entertained the opinion that this dagger is an apparition coming and vanishing, as the witches themselves do, and that consequently it ought to be actually presented, as indeed it used to be. In my mind the whole thing is too circumstantial to justify the common interpretation which coincides with that of Macbeth. It is a phantom raised by the witches to draw Macbeth on to his conclusion. Upon the very threshold of guilt he is faltering. But the evil agency of which he is the victim is at hand with the dagger, inviting him to clutch it as he attempts to do; nor withdraws it then, but while he is yet in doubt ends the debate by exhibiting it to him

The Handle toward my Hand? Come, let me clutch thee: 47
I haue thee not, and yet I ſee thee ſtill.
Art thou not fatall Viſion, ſenſible
To feeling, as to ſight? or art thou but 50
A Dagger of the Minde, a falſe Creation,
Proceeding from the heat-oppreſſed Braine?
I ſee thee yet, in forme as palpable,
As this which now I draw. 54

47. *thee:*] *thee*— Rowe, Pope, Han. Var. Mal. Ran. Steev. Var. Col.

54–56. *As...vſe.*] Lines end: *me... Inſtrument...vſe.* Walker (Crit. iii, 253).

54–58. *As...ſtill*] Five lines, ending: *me ... Inſtrument ... fooles...reſt:...ſtill;* Ktly.

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stained with gouts of blood—'Which was not so before.' Macbeth's interpretation of the vision is not to be taken as the truth.—BECKHAUS (p. 20): In Freitag's pictures of German history I find underneath a portrait of a woman of the Royal palace (circa 1440) some remarks which correctly elucidate this present passage. The scene is the night on which the holy crown of Hungary was stolen, and the emotions of Helen Kottaner, a woman of decided feminine character, are portrayed. She is in deadly peril; we learn how anguish and the pangs of conscience affect her soul. But the inward struggle and conscientious scruples take material form and crowd upon her as a strange external horror. 'That rousing of the senses to an activity,' says Freitag, 'which clothes with external semblance the vague horror in the soul is universal and pre-eminently characteristic of the extreme youth of every people. Human freedom is not yet sufficiently large to solve by thought and self-knowledge the inward struggles, but this emancipation begins by a conflict with a material apparition of what tortures the soul. The battle is fought outwardly. In such-wise, at one time, has all the world struggled. Thus Luther fought his mighty battle. And if the incomparable Poet, who with superior independence raised himself above the English temper of the sixteenth century, shows us his tragic hero contending with the ghosts of his victims and with the dagger, the instrument of his crime, such a representation, which we now consider eminently poetic, had a significance for his audience quite other than merely artistic. At that time they thus struggled with sin and doubt. And if Shakespeare's phantoms seem to us too numerous, as in *Richard III*, all who then looked on in horror knew well that such forms *did* appear to sinning man and caused his hair to stand on end.—E. K. CHAMBERS: I think the dagger should not be in the air, but on a table.—W. W. STORY (p. 274): In this [soliloquy] we have Macbeth's three characteristic features brought out one after the other: the cloudy vision of the air-drawn dagger; then the straw-fire of his poetry about Hecate and withered murder's sentinel, the wolf, and Tarquin's ravishing strides; and as these clear off, the stern, sullen resolution underneath—'Whiles I threat he lives'; 'I go, and it is done.'—ED. ii.]

49. **sensible**] CLARENDON: That is, *capable of being perceived by the senses.* Johnson gives as an example of this meaning from Hooker: 'By reason man attaineth unto the knowledge of things that are and are not sensible.' It does not appear to be used elsewhere by Shakespeare in this objective sense.

Thou marſhall'ſt me the way that I was going,
And ſuch an Inſtrument I was to vſe.
Mine Eyes are made the fooles o'th'other Sences,
Or elſe worth all the reſt: I ſee thee ſtill;
And on thy Blade, and Dudgeon, Gouts of Blood,
Which was not ſo before. There's no ſuch thing:
It is the bloody Buſineſſe, which informes
Thus to mine Eyes. Now o're the one halfe World

55. *marſhall'ſt*] *marſhalſt* F_2F_3.
59. *thy Blade, and Dudgeon*] *the blade of th' dudgeon* Warb. *and Dudgeon*] *vain dudgeon* Becket.
62. *Thus*] *This* Rowe ii, Pope, Han. *the one halfe World*] *one half the world* Pope, +.

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56. **And . . . vse**] FITZGERALD (ii, p. 72): [Garrick] laid a 'prodigious' emphasis on the 'was' in this line; the propriety of which he defended [thus:] The vision represents what *was* to be done, 'not what is doing or had been done; but in many passages like this all will depend upon the manner of the actor.'—ED. ii.

57, 58. **Mine . . . rest**] DELIUS: If the dagger be unreal, then his eyes are befooled by the other senses, which prove its unreality. But if the dagger is something more than a phantom, then his eyes, by means of which alone he has perceived it, are worth all the other senses put together.

59. **Dudgeon**] MURRAY (*N. E. D.*): (1) A kind of wood used by turners, especially for handles of knives, daggers, etc. *Obsolete.* (2) The hilt of a dagger, made of this wood.—ED. ii.

59. **Gouts**] CLARENDON: Drops, from the French *goutte*, and, according to stage tradition, so pronounced.—[BRADLEY (*N. E. D.*): II. In the original etymological sense of 'drop.' (5) A drop of liquid, especially of blood. In the later use, after Shakespeare, it tends to mean: A large splash or clot.—ED. ii.]

60–62. **There's . . . Eyes**] BELL (p. 306): Kemble here hides his eyes with his hand, then fearfully looks up, and peeping first over, then under his hand, as if for an insect whose buzzing had disturbed him, he removes his hand, looks more abroad, and then recovers—very poor—the recovery should be by an effort of the mind. It is not the absence of a physical, corporeal dagger, but the returning tone of a disordered fancy. A change in the look, a clearing of a bewildered imagination, a more steadfast and natural aspect, the hand drawn across the eyes or forehead with something of a bitter smile.—ED. ii.

62. **one halfe World**] JOHNSON: That is, 'over our hemisphere all action and motion seem to have ceased.' This image, which is, perhaps, the most striking that poetry can produce, has been adopted by Dryden in his *Conquest of Mexico*: 'All things are hush'd as Nature's self lay dead, The mountains seem to nod their drowsy head; The little birds in dreams their songs repeat, And sleeping flow'rs beneath the night dews sweat. Even lust and envy sleep!' [III, ii, 1–5]. These lines, though so well known, I have transcribed, that the contrast between them and this passage of Shakespeare may be more accurately observed. Night is described by two great poets, but one describes a night of quiet, the other of perturbation. In the night of Dryden, all the disturbers of the world are laid asleep; in that of

Nature ſeemes dead, and wicked Dreames abuſe 63
The Curtain'd ſleepe: Witchcraft celebrates
Pale *Heccats* Offrings: and wither'd Murther, 65
Alarum'd by his Centinell, the Wolfe,

64. *ſleepe*] *sleeper* Steev. conj. Ran. Sing. Coll. ii, iii. (MS), Ktly.
Witchcraft] *now witchcraft* D'Av. Rowe, +, Cap. Var. Mal. Steev. Var. Dyce ii, iii, Huds. ii, Wh. ii. *while witchcraft* Nicholson (withdrawn).
65. *Offrings*] *Offerings* F_3F_4.
wither'd] *with her* Miss Seward. (Gent. Maga. Aug. 1844.)

Shakespeare, nothing but sorcery, lust, and murder is awake. He that reads Dryden, finds himself lulled with serenity, and disposed to solitude and contemplation. He that peruses Shakespeare, looks round alarmed, and starts to find himself alone. One is the night of a lover; the other, of a murderer.—MALONE: Compare second part of Marston's *Antonio and Mellida*, 1602, [I, i, ll. 3–8 and 18–21, ed. Bullen. ED. ii.].—[For the pronunciation of 'one' in Shakespeare's time, see WALKER, *Crit.* ii, 90; ABBOTT, § 80; and ELLIS, *Early Eng. Pronunciation*, pp. 898, 959, 978. See also III, iv, 162; V, viii, 92.]

64. **Curtain'd sleepe**] STEEVENS: Milton has transplanted this image into his *Comus*, v. 554: '——steeds That draw the litter of close-curtain'd sleep.'—KNIGHT: We have no doubt that Shakespeare introduced the long pause [between 'sleep' and witchcraft'] to add to the solemnity of the description.—COLLIER: The insertion of *now* before 'witchcraft' [see *Text. Notes*] is surely injurious, as regards the effect of the line; it is much more impressive in the original; and, as it has been often remarked, we have no right to attempt to improve Shakespeare's versification: if he thought fit to leave the line here with nine syllables, as he has done in other instances, some people may consider him wrong, but nobody ought to venture to correct him.—DYCE: A manifestly imperfect line.—R. G. WHITE: Steevens's emendation is no less injurious to the rhythm of the line as a whole than detrimental to the poetic sense. D'Avenant's *now* is much better.—DYCE (ed. ii.): I agree with Grant White, and I cannot forget what Milton, with an eye to the present passage, has written [as quoted by Steevens].

65. **Offrings**] CLARENDON: That is, *the offerings made to Hecate.* They were made with certain rites, hence the use of the word 'celebrate.' See *Lear*, II, i, 41, and compare III, v, of this play.

66. **Alarum'd**] MURRAY (*N. E. D.*): A variant of ALARM, formerly used in all the senses of the word, but now restricted, except in poetical use, to the peal or chime of a warning bell or clock, or the mechanism which produces it. [IBID. s. v. *Alarm.*] Forms: *alarme, all arme, all arm, all' army, alarm.* Also: *alarom, alarome, allarum, alarum* (adopted from Old French *alarme*, adopted from Italian *allarme* = *all' arme!* 'To [the] arms!' originally the call summoning to arms, and thus, in languages that adopted it, a mere interjection; but soon used in all as the *name* of the call or summons. Erroneously taken in the 17th century for an English combination *all arm!* and so written; cf. similar treatment of *alamode* and *alamort.* From the earliest period there was a variant *alarum* due to rolling the *r* in prolonging the final syllable of the call. [s. v. *To alarm*, the present line is quoted as the earliest use of the word in the sense: *To rouse to action, urge on, incite.* It is marked as obsolete.—ED. ii.]

Whoſe howle's his Watch, thus with his ſtealthy pace, 67
With *Tarquins* rauiſhing ſides, towards his deſigne

67. *Whoſe*] *who* Moberly conj. *howle's*] *howles* F_2.
67. 68. *pace, With*] *pace Enters the portal; while night-waking Lust, With* Mal. conj. (withdrawn).
68. *With*] *And* Furness conj. (MS). *With* Tarquins.../*ides*] Ff, Rowe, Mal. Knt i, Sprague. *With ravishing Tarquin's sides* Becket. *With Tarquin's ravishing ideas* Jackson. *With ravishing Tarquin's strides* Sta. conj. *With Tarquin's ravishing strides* Pope, et cet.

67. **Whose . . . Watch**] CLARENDON: That is, who marks the period of his night-watch by howling, as the sentinel by a cry.

68. **sides**] JOHNSON: A 'ravishing' *stride* is an action of violence, impetuosity, and tumult, like that of a savage rushing on his prey; whereas the Poet is here attempting to exhibit an image of secrecy and caution, of anxious circumspection and guilty timidity, the 'stealthy pace' of a *ravisher* creeping into the chamber of a virgin, and of an assassin approaching the bed of him whom he proposes to murder, without awaking him; these he describes as 'moving like ghosts,' whose progression is so different from *strides*, that it has been in all ages represented to be as Milton expresses it: 'Smooth sliding without step.' This hemistich will afford the true reading of this place, which is, I think, to be corrected thus: 'With Tarquin ravishing, slides tow'rds,' etc.—HEATH (p. 387): The objection to *strides* is founded wholly in a mistake. Whoever hath experienced walking in the dark must have observed that a man under this disadvantage always feels out his way by strides, by advancing one foot, as far as he finds it safe, before the other, and that if he were to slide or glide along, as ghosts are represented to do, the infallible consequence would be his tumbling on his nose.—STEEVENS: Spenser uses the word [*stride*] in his *Faerie Queene*, IV, c. viii, [v. 37], and with no idea of violence annexed to it: 'With easy steps so soft as foot could stride.' Again, Harington, 1591, *Orlando Furioso*, Bk, xxviii, st. 63, 'He takes a long and leisurable stride.' The ravisher and murderer would naturally stride in order that their steps might be fewer in number, and the sound of their feet be repeated as seldom as possible.—WARBURTON: Compare *Lucrece*, 162–168.—KNIGHT: *Strides*, in its usual acceptation, and looking at its etymology, does not convey the notion of stealthy and silent movement. We receive it as Milton uses it: 'The monster . . . came as fast With horrid strides,' etc. [*Paradise Lost*, Bk, II, l. 676.—ED. ii.]. Can we reconcile, then, the word 'sides' with the context? Might we not receive it as a verb, and read the passage, '—— with his stealthy pace (Which Tarquin's ravishing *sides*) towards his design, Moves,' etc. To 'side' is *to match, to balance, to be in a collateral position.* Thus in Ben Jonson's *Sejanus:* 'Whom he . . . Hath rais'd from excrement to *side* the gods?' [IV, v; p. 108, ed. Gifford]. In the passage before us, 'murther' 'with his stealthy pace,' which pace *sides*, matches, 'Tarquin's ravishing' (*ravishing* a noun), moves like a ghost towards his design. *Which* and 'With' were often contracted in writing, and might easily be mistaken by the printer.—HUNTER: Tarquin seems to have haunted the imagination of Shakespeare from his early days, when he chose the rape of Lucretia as the subject of a poem. He appears in the plays several times, and often unexpectedly, and certainly never less propitiously than here, whether we read *strides* or 'sides.' It would a little improve the passage if, for 'With,' we read *Or*, the two motions of the murderer, *stealthy* and *hasty*.—DYCE

Moues like a Ghoſt. Thou ſowre and firme-ſet Earth 69

69. *ſowre*] *ſowr* F_3. *four* F_4, Rowe. *sound* Pope, +. *sore* Tieck conj. *sure* Pope conj. Cap. et seq.

(*Remarks*, etc.): I have no doubt that *strides* is the genuine reading. Those who object that the word conveys an idea of violence, etc., ought to remember that Shakespeare in a very early poem had described that very Tarquin as 'stalking' into the chamber of Lucretia.—*The Rape of Lucrece*, 366.—COLLIER (ed. ii.): There can be no doubt about the fitness of Pope's emendation, although it is not made by the MS Corrector.—R. G. WHITE: Pope's emendation will seem happy to every cautious person who has stepped through a sick chamber, or any apartment in which there were sleepers whom he did not wish to wake, and who remembers how he did it.—DELIUS: 'Ravishing' is not to be connected with 'strides' as a participle, but as a verbal substantive.—CLARENDON: *Stride* is not used in the sense in which Johnson and Knight interpret it in *Rich. II.*: I, iii, 268.—[MOBERLY: It seems possible that this may be a form of the Saxon *sith*, a step; and that therefore no emendation is necessary. So the old form 'nave' (Saxon, *nafu*) is used above [I, ii, 28] for *navel*. The word *sith* is the same as German *Schritt*; compare the similar omission of *r* in *sprechen*, *brüsten*, *pfirsche* (persica), *a peach*.—SPRAGUE: A 'sidesman' in Milton is a partisan; the word now means, *an assistant to a church-warden*. 'Tarquin's ravishing sides' may be Tarquin's ravishing *party*, the gang of devilish agencies and auxiliaries . . . that throng round Tarquin. With these, for the moment, withered Murder joins and moves towards his bloody deed.—ED. ii.]

69. **Moues**] DELIUS: The light footfalls of Tarquin's occur to another criminal also on the way to his crime: *Cymb.* II, ii, 12.

69. **sowre**] 'X.' (*Gent. Maga.* vol. lviii, p. 767, 1788): Macbeth, in his agony, addresses himself to the earth, which is below him, and probably said, 'Thou *lower* and,' etc.—COLLIER: No doubt in the MS from which the tragedy was printed in 1623 the word was written *sewre*, a not very unusual mode of spelling it at that time, and hence the corruption, which became *sour* in F_4.—[B. NICHOLSON (*N. & Q.* 25 May, 1878): While 'sure and firm-set' is, as a general epithet of the earth, unexceptionable, it is here no poet's epithet, but a mere poetaster's, for it has no relevancy. Looking to the context and to circumstances under which Macbeth is speaking, I should as soon expect Shakespeare to make him use such an epithet as to hear Richard talk of 'Blushing Aurore, morn of our discontent.' What is the earth of which Macbeth speaks? The pebbled courtyard or the stone-paved corridors in which the scene takes place. Macbeth's thoughts and fears are naturally attracted to the noises of the footsteps of Banquo, Fleance, and himself, as would those of any one who had on his mind a secret deed of darkness. I propose, therefore, by adding one letter to *sowre*, to read, 'Thou *s*[*t*]*owre* and firm-set earth.' Halliwell (Phillipps) gives *stour* as still an eastern county's provincialism for 'stiff or inflexible,' and quotes from Palsgrave: 'Stoure rude as coarse cloth is, *gros*,' and 'stowre of conversation, *estourdy*.' So also Ray, *Glossary of South and East Country Words* (Eng. D. Soc.): '*Stowre*, adj., inflexible, sturdy, and stiff, spoken also of cloth in opposition to *limber*.' Again, in writings just prior to or contemporaneous with Shakespeare's, we have (*Prompt. Parv.*): '*Stoor* (*store*, MS, K. Coll. Cam.), hard or boystous. Austerus, rigidus.' 'Thys pange was greater . . . then when the *stower* nayles were . . . driven through hys handes and fete,' Latimer, *Serm.* 7 (Arber's

Heare not my ſteps, which they may walke, for feare 70
Thy very ſtones prate of my where-about,
And take the preſent horror from the time, 72

70. *which they may*] *which way they* Rowe et seq.
walke, for] *walk. For* Becket.
71. *Thy*] *The* Harry Rowe, Huds. i, ii.
71. *where-about*] *that we're about* Han.
72, 73. *And take... Which*] *And talk— The present horrour of the time! That* Johns. conj. (Obs.)

repr. p. 185). By this change Macbeth is made to refer to the hard, unyielding, and therefore resounding stones of the courtyard, and we thus get epithets in exact accord with his thoughts. It now remains to explain how the error arose. This scene so bristles with errors that one is forced to conclude that the compositor was either a new or a very careless hand. Hence in reading he confounded the *t* with the long line and loops of the preceding *ſ*. Nor is this mere supposition, for he did the same in the very line above, printing 'Tarquin's ravishing sides,' where, *pace* Knight, the word must be either s*t*rides or s*l*ides. I may add that exactly the same mistake, as I think, occurs in Herbert's *Church Porch*, st. xx, l. 3: 'Constancie knits the bones and makes us *soure* (Wm.'s MS); *stowre* (pr. edds.).—ED. ii.]

70. **they may**] COLLIER: The Rev. Mr Barry proposes '*where* they may,' but *wh* was not used, as he supposes, for a contraction of *where* in MSS of the time.—WALKER (*Crit.* ii, 301): The printer of the Folio in V, iii, 27, 'my *way* of life,' has fallen into exactly the converse of this error: quod tamen amplectitur Lud. Tieck, poëta eximius, criticus ne Coleridgio quidem comparandus. [For redundant object, see ABBOTT, § 414; also note, IV, iii, 196.]—CLARENDON: For this construction, so common in Greek, see *Mark*, i, 24; *Luke*, iv, 34; and *Lear*, I, i, 272.—HERRIG: The reading of the Ff may be very well justified as characteristic of Macbeth's visionary condition.

71. **where-about**] DELIUS: Elsewhere Shakespeare uses *where* and *wherefore* as substantives: *Lear*, I, i, 264; *Com. of Err.* II, ii, 45.—'X.' (*Gent. Maga.* vol. lviii, p. 766, 1788): Macbeth expresses the very natural wish that the earth should *veer* or *wheel about* on its axis, in order to produce daylight and relieve him of his present horrors. I therefore read the line, 'Thy very stones prate of *me; veer* about,' etc.

72. **present horror**] WARBURTON: What was the horror he means? *Silence*, than which nothing can be more horrid to the perpetrator of an atrocious design.—JOHNSON: Whether to *take horror from the time* means not rather to *catch it* as communicated, than to *deprive the time of horror*, deserves to be considered.—STEEVENS: The latter is surely the true meaning. Macbeth would have nothing break through the universal silence that added such a horror to the night, as suited well with the bloody deed he was about to perform. Burke, in his *Essay on the Sublime and Beautiful*, observes that 'all general privations are great, because they are all terrible'; and with other things he gives *silence* as an instance, illustrating the whole by that remarkable passage in Virgil, where, amidst all the images of terror that could be united, the circumstance of *silence* is particularly dwelt upon: 'Dii, quibus imperium est animarum, Umbræque *silentes*, et Chaos et Phlegethon, loca nocte tacentia late.'—*Æneid*, vi, 264, 5. When Statius, in the fifth book of the *Thebaid*, describes the Lemnian massacre, his frequent notice of the silence and solitude, both before and after the deed, is striking in a wonderful degree: 'Conticuere domus,' etc.; and when the same poet enumerates the terrors to which Chiron had familiarized his

Which now futes with it. Whiles I threat, he liues: 73
Words to the heat of deedes too cold breath giues.
A Bell rings. 75
I goe, and it is done: the Bell inuites me.
Heare it not, *Duncan*, for it is a Knell,
That fummons thee to Heauen, or to Hell. *Exit.* 78

73. *Whiles*] *Whilst* Rowe, +. *While* Cap. Ran.

74. *Words...giues*] In margin, Pope, Han.

78. Exit.] A low rumble of Thunder is heard as Macbeth goes out. Then, after a short pause, enter Lady Macbeth. Booth.

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pupil, he subjoins, '—— nec ad vastæ trepidare *silentia* sylvæ.'—*Achilleid*, ii, 391. Again, when Tacitus describes the distress of the Roman army under Cæcina, he concludes by observing, '—— ducemque terruit *dira quies*.'—*Annal.* I, lxv. In all the preceding passages, as Pliny remarks, concerning places of worship, *silentia ipsa adoramus*.—MALONE: So also in *Æneid*, ii, [755]: '*Horror* ubique animos, simul ipsa *silentia* terrent.' Dryden's well-known lines, which exposed him to so much ridicule, 'An horrid stillness first invades the ear, And in that *silence* we the tempest hear,' show that he had the same idea of the awfulness of silence as our Poet. [—— *Astræa Redux*, ll. 7, 8. In the edition of 1688 of *Astræa Redux*—the earliest I have been able to consult—the last line reads, '. . . we the tempest *fear*.' Warton also, in his edition of Dryden's poems, thus gives it; and in his introduction states the same fact as Malone: that Dryden was much ridiculed for these two lines, but makes no mention that they ever were as Malone has quoted them.—ED. ii.]

73. **it**] DELIUS: This refers to 'my where-about.'

74. **giues**] CLARENDON: In this construction there was nothing that would offend the ear of Shakespeare's contemporaries. There is here a double reason for it: first, the exigency of the rhyme; and secondly, the occurrence, between the nominative and verb, of two singular nouns, to which, as it were, the verb is attracted. But a general sentiment, a truism indeed, seems feeble on such an occasion. Perhaps the line is an interpolation. [See *Appendix*, *The Witch*.]

75. **A Bell rings**] BOADEN (*Life of Kemble*, i, 415): Among the improvements introduced by Kemble was the clock striking two as the appointed time for the murder of Duncan. That it was so is proved afterwards in the perturbed sleep of Lady Macbeth. [See note by SEYMOUR, l. 45; also, V, i, 31, and note.]

77, 78. **Heare it not . . . to Hell**] ALGER (p. 743): These words [Forrest] spoke, not with the bellowing declamation many players had given them, but in a low, firm tone tinged with sadness, a tone of melancholy mixed with determination. As he came out of the fatal chamber backwards, with his hands reeking, he did not see Lady Macbeth standing there in an attitude of intense listening, until he struck against her. They both started and gazed at each other in terror—an action so true to nature that it always electrified the house.—ED. ii.

78. **Exit**] COLEMAN (*Gent. Maga.* March, 1889): Had not one been entirely carried away by the cunning of the scene, [Macready's] exit into Duncan's chamber must have excited derision. Up to that moment he had reached the highest pitch of tragic horror, but his desire to over-elaborate made him pause, and when his body was actually off the stage, his left foot and leg remained trembling in sight, it seemed, fully half a minute.—ED. ii.

Scena Secunda.

Enter Lady. 2

*La.*That which hath made thẽ drunk,hath made me bold:
What hath quench'd them, hath giuen me fire.
Hearke, peace: it was the Owle that ſhriek'd, 5
The fatall Bell-man, which giues the ſtern'ſt good-night.

1. SCENE III. Pope,+. The scene continued, Rowe, Theob. Elwin, Dyce, Sta. Wh. Huds. iii, Robertson.
The Same. Cap.
3. *thẽ*] *them* Ff.
4–9. *What...Poſſets*] Lines end: *fire. ...ſhriek'd,... night....open :....Snores.... Poſſets*, Knt, Sing. ii, Sta. Five lines, ending: *peace: ... Bell-man, ... it, ... Groomes...Poſſets*, Rowe, et cet.
5–11. *it was...dye.*] Mnemonic, Warb.
6. *ſtern'ſt*] *etern'st* Sta. conj. (Athenæum, 26 Oct. 1872).

1. **Scena Secunda**] DYCE (*Remarks*, etc.): There is no change of *place*.—R. G. WHITE: Not only is there no change of place, but there is no introduction of new dramatic interest or incident. Of yet greater importance is it here that the apparent continuance of the action is vitally essential to the dramatic impression intended to be produced. The ringing of the bell by Lady Macbeth, the exit of Macbeth upon that prearranged summons, the entrance of the Lady to fill the stage and occupy the mind during her husband's brief absence upon his fearful errand, and to confess in soliloquy her active accession to the murder, the sudden knocking which is heard directly after she goes out to replace the daggers, and which recurs until she warily hurries her husband and herself away lest they should be found watchers, the entrance of the Porter, and finally, of Macduff and Lenox,—all this action is contrived with consummate dramatic skill; and its unbroken continuity in one spot, and that a part of the castle common to all its inhabitants, is absolutely necessary to complete its purpose.

3. **bold**] MRS GRIFFITHS (p. 412): Our sex is obliged to Shakespeare for this passage. He seems to think that a woman could not be rendered completely wicked without some degree of intoxication. It required two vices in her, one to intend and another to perpetrate the crime.—DYCE (*Remarks*, etc.): In not a few passages of Shakespeare the metrical arrangement of the old editions was most wantonly altered by Steevens and Malone. But there are some passages—and the present speech is one of them—where a new division of the lines is absolutely necessary. The regulation given by Knight is not 'metrical,' it is barbarous. Let any one write out the passage as prose and then read it as verse; it will naturally fall into the arrangement by Rowe.—[BELL (p. 306): [Mrs Siddons spoke this line] with a ghastly horrid smile.—ED. ii.]

6. **Bell-man**] CLARENDON: The full significance of this passage may be best shown by comparing the following lines from Webster's *Duchess of Malfi*, IV, ii, where Bosola tells the Duchess: 'I am the common bellman, That usually is sent to condemn'd persons The night before they suffer.' Here, of course, Duncan is

He is about it, the Doores are open : 7
And the ſurfeted Groomes doe mock their charge
With Snores. I haue drugg'd their Poſſets,
That Death and Nature doe contend about them, 10
Whether they liue, or dye.

Enter Macbeth.

Macb. Who's there? what hoa? 13

8. *ſurfeted*] *ſurfetted* F_3. *surfeit'* Allen (MS). *ſurfeited* F_4, et cet.
9. *I haue*] *I've* Pope, +, Dyce ii, iii, Huds. iii.
12. Enter Macbeth.] Macb. Ff. Macb. [within] Var. '73 et seq.

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the condemned person. Compare also Spenser's *Faerie Queene*, V, c. vi, v. 27, where the cock is called 'the native belman of the night.' The owl is again mentioned, line 22, and in *1 Hen. VI:* IV, ii, 15.—TSCHISCHWITZ, in his *Nachlänge germanischer Mythe*, ii, 30, points out that the superstitious associations connected with the owl are common to both England and Germany, indeed, that some of them belong to the whole Indo-germanic family. They were rife among the Romans. See Ovid, *Metam.* v, 550. According to GRIMM (1089), the *cricket* also foretold death. [Which, however, it does not do in *Cym.* II, ii, 11.—ED. ii.] See also HARTING, *Ornithology of Shakespeare*, p. 83.

7. **He is about it**] BELL (p. 306): [Mrs Siddons here] breathes with difficulty; hearkens towards door. Whisper horrible.—ED. ii.

8. **Groomes**] BRADLEY (*N. E. D.*): Forms: *grom*, *grome*, *grume*, *groome*, *groyme*, *growme*, *grum*, groom. Of difficult Etymology. 'Boy, male child,' seems to be the original sense. The word might conceivably represent an Old English *grôm*, from root *grô-* of verb *to grow* + Teutonic suffix *-mo-*. (3.) A man of inferior position, a serving-man. (4.) The specific designation of several officers of the English Royal Household, chiefly members of the Lord Chamberlain's department: with defining prepositional phrases. (5.) A servant who attends to horses. (Until the 17th century only a contextual use of sense 3; now the current sense.) There appears to be no evidence for an Old French *gromme;* the *grommes* quoted by Du Cange is probably for *gromez*, plural of *gromet.*—ED. ii.

9. **Possets**] MALONE: 'Posset,' says Randle Holmes, *Academy of Armourie*, Bk, iii, p. 84, 'is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd.'

13. **Macb.**] KNIGHT: After the last line of the preceding scene Tieck inserts, '*he ascends*,' and says, 'we learn afterwards that he descends. I have inserted this stage-direction that the reader may the better understand the construction of the old theatre.' Again, when Macbeth calls out, 'Who's there?' he inserts, before the exclamation, '*he appears above*,' and after it, '*he again withdraws.*' Tieck says, 'I have also added these directions for the sake of perspicuity. The editors make him say this without being seen—"*within*"—which is an impossibility. To whom should he make this inquiry *within* the chambers, where all are sleeping? The king, besides, does not sleep in the first, but in the second, chamber; how loud, then, must be the call to be heard from within the second chamber in the courtyard below! The original, at this passage, has *Enter Macbeth.* I explain this peculiar

Lady. Alack, I am afraid they haue awak'd,
And 'tis not done: th'attempt, and not the deed,
Confounds vs: hearke: I lay'd their Daggers ready,
He could not miſſe 'em. Had he not reſembled
My Father as he ſlept, I had don't.
My Husband?

14–18. *Alack ... don't*] Mnemonic, Warb.

15. *th'*] Pope, +, Wh. i, Dyce iii, Huds. iii. *the* F_4, et cet.

attempt, and...deed,] *attempt, and ...deed* Rowe, Pope, Han. *attempt and ...deed,* Warb. Johns. Var. '73, Sing. ii. *attempt and...deed* Hunter, Glo.

17. *'em*] *them* Cap. Var. '78, '85, Mal. Ran. Steev. Var. Knt, Coll. Huds. i, ii, Hal.

18, 19. *My Father...My Husband?*] One line, Rowe et seq.

18, 19. *don't. My Husband?*] *don't.* [Re-enter M.] *My Husband?* Dyce, Sta. *don't.* [Enter M.] *My Husband?* Glo. *don't. My Husband?* [Enter M.] Var. '78, et cet.

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direction thus: Macbeth lingers yet a moment within; his unquiet mind imagines it hears a noise in the court below, and thoughtlessly, bewildered, and crazed, he rushes back to the balcony, and calls beneath, "Who's there?" In his agony, however, he waits for no answer, but rushes back into the chambers to execute the murder. Had Fleance or Banquo, or even any of the servants of the house, whom he had but just sent away, been beneath, the whole secret deed would have been betrayed. I consider this return, which appears but a mere trifle, as a striking beauty in Shakespeare's drama. He delights (because he always sets tragedy in activity through passion as well as through intrigue) in suspending success and failure on a needle's point.'—FRIESEN (p. 80): Shakespeare always takes the greatest pains to afford, unrestricted up to the last moment, a certain freedom of will to all his characters whose tragic paths lead to destruction. None of his tragic heroes are so enmeshed by fate or accident or intrigue that no loop-hole of safety is left them. This is so pre-eminently in *Macbeth*. The consummation of the awful crime is suspended up to the last moment, when Macbeth, terrified at some noise, once more emerges in doubt from Duncan's chamber. It were needless here to seek for reasons on theoretic grounds; the fearful struggle between persevering defiance and yearning for repentance, which so powerfully affects us in the subsequent treatment, would be, without this antecedent, meaningless, or at least far from tragic.—[BOOTH: This line is spoken by one of the drunken Chamberlains.—ED. ii.]

14. **Alack . . . awak'd**] BELL (p. 306): [Mrs Siddons here displayed] the finest agony; tossing of the arms.—ED. ii.

15. **attempt**] HUNTER: This is usually printed with a comma after 'attempt.' This is wrong. An unsuccessful attempt would produce to them infinite mischief,—an attempt without the deed.—DYCE: To me at least it is plain that here 'the attempt' is put in strong opposition to 'the deed,' and that 'confounds' has no reference to future mischief, but solely to the perplexity and consternation of the moment.

18. **Father**] HUDSON: That some fancied resemblance to her father should thus rise up and stay her uplifted arm, shows that in her case conscience works quite

Macb. I haue done the deed : 20
Didſt thou not heare a noyſe ?
Lady. I heard the Owle ſchreame, and the Crickets cry. 22

20. *I haue*] *I've* Pope, +, Dyce ii, iii, Huds. iii.
20, 21. *I haue ... noyſe*] One line, Rowe et seq.
21. *thou not*] *not thou* F_4, Rowe, Pope, Theob. i, Han.

as effectually through the feelings, as through the imagination in that of her husband. And the difference between imagination and feeling is, that the one acts most at a distance, the other on the spot. This gush of native tenderness, coming in thus after her terrible audacity of thought and speech, has often reminded us of a line in Schiller's noble drama, *The Piccolomini*, IV, iv : 'Bold were my words, because my deeds were *not*.' And we are apt to think that the hair-stiffening extravagance of her previous speeches arose in part from the sharp conflict between her feelings and her purpose ; she endeavoring thereby to school and steel herself into a firmness and fierceness of which she feels the want.—[LADY CHARLEMONT (*New Sh. Soc. Trans.* 1876, p. 194) : We find that in the eleventh century Macbeth married the Lady Gruach, granddaughter of King Kenneth IV, who had been deposed in the year 1003 by Malcolm, son of Kenneth III. This Malcolm was succeeded by his grandson, Duncan, who was murdered in the year 1039 by his cousin Macbeth, who then ascended the throne of Scotland. We may suppose that the quarrels about the succession to the throne took place between kinsmen more or less nearly related. May not there have been a relationship between Kenneth IV. and Duncan? And may not one of the strange likenesses which come and go in families, have appeared between Kenneth's son and Duncan, causing Lady Macbeth to say of the latter, 'Had he not resembled my father as he slept, I had don't'? And had not hatred to the man whose grandsire had not only deposed hers—depriving her father of his throne—but had also burnt her first husband in his castle, with fifty of his friends, and slain her only brother and her second husband's (Macbeth's) father, anything to say to Duncan's fate, though Shakespeare has weakened her primary motive by hinting at her secondary one?—F. J. FURNIVALL, in speaking of the above suggestion by Lady Charlemont, calls attention to the fact that 'Shakespeare took his Macbeth story from *Holinshed*, . . . and that there is nothing in *Holinshed* about the murder of either Lady Macbeth's or Macbeth's relatives by Malcolm, Duncan's grandfather. —ED. ii.]

18. **I had don't**] BELL (p. 307) : [Mrs Siddons here showed] agonised suspense, as if speechless with uncertainty whether discovered.—BOOTH : Macbeth, in his fright and frenzy, makes as if to stab her.—ED. ii.

20. **I . . . deed**] WERDER (p. 43) : When Macbeth returns, after the murder of Duncan, his character stands completely revealed. Until then he was unknown to Lady Macbeth, to us, even to himself. His wife had feared his nature when such fear was groundless. The 'milk of human kindness,' whereof we have seen little enough, had not restrained him. His nature presents itself in a guise which goes so far beyond her knowledge or her fear, that she as well as he collapses at its revelation.—ED. ii.

Did not you ſpeake? 23
Macb. When?
Lady. Now. 25
Macb. As I deſcended?
Lady. I.
Macb. Hearke, who lyes i'th' ſecond Chamber? 28

23–26. *Did*...Macb. *When?* Lady. *Now.* Macb. *As*...] Macb. *Did*...Lady M. *When? Now?* Macb. *As*... Macb. *Did*... Lady M. *When?* Macb. *Now, as*... Fleay (Sh'iana, Dec. 1884). Mac. *Did'st nôt speak?* Lady M. *When?* Mac. *Now, 's I descend?* Van Dam.
27. *I.*] *Ay* Rowe et seq. *I!* Chambers.
28. *Hearke ... Chamber?*] Ff, Huds. *Hark—who...chamber* Rowe,+, Cap. Var. Mal. Ran. Two lines, Steev. et cet.

23–26. **Did . . . descended**] HUNTER: Any agitation of spirit, or any incoherence of ideas as the natural consequence, cannot demand that the lady, when she has answered the inquiry of her guilty husband, 'Didst thou not hear a noise?' by saying, 'I heard the owl scream and the crickets cry,' should then take up the husband's question, and address him, 'Did you not speak?' but that this is also an inquiry of the conscience-stricken thane, whom every noise appals, and who would have every sound translated to him. He was not satisfied with her first explanation. The sounds had been no screaming of the owl, no crying of the cricket; articulate sounds had fallen upon his ear, and he wished and vainly hoped that it was from her lips, and not from those of another, that they had proceeded. The few words which constitute that dialogue of monosyllables which follows, would then require to be thus distributed. He asks, 'Did not you speak?' To which she replies, 'When? Now?' Both words spoken with an interrogative inflection. At what time do you mean that I spoke? Is it now? 'As I descended.' Then was the time that the articulate sounds were heard which he now wishes to have explained, and the words should stand without a note of interrogation. The 'Ay' of the lady then possesses an effect, which as the scene stands at present it wants.—BODENSTEDT: This whispering, so laconic and yet so heart-piercing, between the two who dare not meet each other's eyes, belongs to the most powerful that the poetry of all ages and all times has created. But we must be on our guard against taking Macbeth's question in lines 42, 43 as an expression of genuine repentance. It was not prompted by his conscience, but only by his imagination, whose irrepressible and ever-flowing tide bore before him all the horrors of the future. . . . It is not the crime already done that horrifies him; it is only the distressing consequences which can spring from it. His wife misunderstands him now, just as she formerly misunderstood him, when she spoke of his milk of human kindness. She takes his words as an expression of real remorse, as we see by her reply. [Hunter's foregoing distribution of speeches was adopted by Chambers and Furness.—ED. ii.]

28. **Hearke**] COWDEN CLARKE: The poetry of this exclamation, as Shakespeare has employed it in this appalling scene, has been strangely vulgarized into bare matter of fact by theatrical representation, which usually accompanies this exclamation of Macbeth by a clap of stage thunder. It appears to us that Macbeth's 'Hark!' here is of a piece with Lady Macbeth's 'Hark!' which she twice utters just before. It is put into both their mouths to denote the anxious listening, the eager, sensitive

Lady. *Donalbaine.*
Mac. This is a ſorry ſight.
Lady. A fooliſh thought, to ſay a ſorry ſight.
Macb. There's one did laugh in's ſleepe,
And one cry'd Murther, that they did wake each other:
I ſtood, and heard them: But they did ſay their Prayers,
And addreſt them againe to ſleepe.
Lady. There are two lodg'd together.

30. *ſight.*] *sight.* [Looks on his hands. Pope et seq. (subs.)
31. *to ſay...ſight.*] Om. Van Dam.
32–35. *There's...ſleepe,*] Ff, Knt, Sing. ii, Sta. Lines end: *Murther,...them:* ...*them...ſleepe.* Rowe, et cet.
32–40. Mnemonic, Warb.
33, 34. *that...I*] *They wak'd each other; and I* Pope, +.
33. *other*] *o'r* Van Dam.
35. *addreſt*] *address* Theob. Warb. Johns. *address'd* Var. '73 et seq.

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ears, the breathless strain, with which each murderous accomplice hearkens after any sound that they dread should break the silence of night.

30. **This . . . sight**] HUNTER (ii, 185): This interruption, though highly proper, and, indeed, a most natural and striking incident, draws off the mind from the connection between the question 'Who lies i' th' second chamber?' and what next follows, and prevents it from perceiving so clearly as it was to be desired, that the persons talking in their sleep who were overheard by Macbeth, as he returned from the murder which was committed overhead, lay in that second chamber.

30. **sorry**] SKEAT (*Dict.*): Now regarded as closely connected with *sorrow*, with which it has no etymological connection at all, though doubtless the confusion between the words is of old standing. The spelling *sorry* with two *r*'s is etymologically wrong, and due to the shortening of the *o*; the *o* was originally long; and the true form is *sor-y*, which is nothing but the substantive *sore* with the suffix *-y* (Anglo-Saxon *-ig*), formed exactly like *ston-y* from *stone*, *bon-y* from *bone*, and *gor-y* from gore (which has not yet been turned into *gorry*). We find the spelling *soarye* as late as in Stanyhurst, trans. of Virgil, [1582], *Æneid*, ii, 651, ed. Arber, p. 64, l. 18. The original sense was wounded, afflicted, and hence miserable, sad, pitiable, as in the expression 'in a *sorry* plight.' Compare: *Oth.* III, iv, 51, 'a salt and *sorry* [painful] rheum.'—ED. ii.

30. DELIUS: [Pope's stage-direction] may not accord with Shakespeare's meaning, if 'sorry sight' refers to what Macbeth has seen in Duncan's chamber, and which is to him so actual that he speaks of it as present before him.

32. **There's . . . sleepe**] HUNTER: *There*, that is, in the second chamber, where lay the son of the murdered king.—[BELL (p. 307): Mrs Siddons here displays her wonderful power and knowledge of human nature. As if her inhuman strength of spirit were overcome by the contagion of his remorse and terror. Her arms about her neck and bosom, shuddering.—ED. ii.]

33. **that**] For omission of *so* before 'that,' see ABBOTT, § 283. Compare I, ii, 72.

36. **There . . . together**] DELIUS: A derisive conclusion of the Lady's to Macbeth's last words, in effect: if they addressed themselves again to sleep, then in that chamber there are two prostrate together. 'Lodge' in the sense of *prostrate* occurs again in IV, i.—BODENSTEDT stumbles as strangely as Delius in this passage, which

Macb. One cry'd God bleſſe vs, and Amen the other,
As they had ſeene me with theſe Hangmans hands:
Liſtning their feare, I could not ſay Amen,
When they did ſay God bleſſe vs.

Lady. Conſider it not ſo deepely.

Mac. But wherefore could not I pronounce Amen?

38, 39. *hands:*...*feare,*] Ff, Cam. *hands,*...*fear;* Rowe, Dyce ii, iii, Coll. iii, Huds. iii. *hands,*...*fear,* Johns. *hands,*...*fear.* Cap. Var. '78, '85, Mal. Ran. Steev. Wh. i, Ktly, Furness. *hands*...*fear.* Var. '73. *hands.*...*fear,* Pope, et cet.

39. *feare*] *prayer* Bailey (ii, 26).

40. *did ſay*] Om. Steev. conj.

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he explains as 'spoken derisively by Lady Macbeth, in order to mar the effect of her husband's pathetic description.'—[MOBERLY: Then they [the two grooms] are rightly placed for our purpose of accusing them.—HUNTER having suggested (II, ii, 30) that the voices came, not from the two grooms, but from the chamber wherein lay Donalbain, MACDONALD (p. 155) adds this confirmation: These two, Macbeth says, woke each other—the one laughing, the other crying *murder*. I used to think that the natural companion of Donalbain would be Malcolm, his brother; and that the two brothers woke in horror from the proximity of their father's murderer, who was just passing the door. A friend objected to this, that, had they been together, Malcolm, being the elder, would have been mentioned rather than Donalbain. Accept this objection, and we find a yet more delicate significance: the *presence* operated differently on the two, one bursting out in a laugh, the other crying *murder;* but both were in terror when they awoke, and dared not sleep till they had said their prayers. His sons, his horses, the elements themselves, are shaken by one sympathy with the murdered king.—ED. ii.]

38. **As**] For 'as,' apparently equivalent to *as if*, see ABBOTT'S note, I, iv, 15.

38. **Hangmans**] DYCE (*Notes*, p. 44): In Fletcher's *Prophetess*, III, i, Dioclетian, who had *stabbed* Aper, is called 'the *hangman* of Volusius Aper'; and in *Jacke Drum's Entertainment*, Brabrant Junior, being prevented by Sir Edward from *stabbing himself*, declares he is too wicked to live—'And therefore, gentle Knight, let mine owne hand Be mine own *hangman*.'—Sig. H 3, ed. 1616.—ED. ii.

39. **Listning**] STEEVENS: The particle is omitted. Thus *Jul. Cæs.* IV, i, 41. Again Lyly's *Maid's Metamorphosis*, 1600: 'The Graces sit, listening the melody Of warbling birds.'—LETTSOM: I agree with Rowe, Capell, Walker, and Grant White, that this should be taken with what goes before.—ABBOTT (§ 199): The preposition is sometimes omitted before the *thing* heard, after verbs of hearing. See *Much Ado*, III, i, 12; *Lear*, V, iii, 181; *Jul. Cæs.* V, v, 15; *Ham.* I, iii, 30. In the passive, *Rich. II:* II, i, 9.

42. **wherefore**, etc.] BODENSTEDT: This is one of those traits in which Macbeth's egotistic hypocrisy is most clearly displayed. He speaks as if murder and praying could join hand and hand in friendly companionship, and is astonished that he could not say 'Amen' when the grooms, betrayed and menaced by himself, appealed to Heaven for protection.—[MOBERLY: Lady Macbeth had said of her husband—'What thou wouldst highly That wouldst thou holily!' Here the same bewildered notion is stript bare to view, with all disguise torn from it by desperation.—

I had moſt need of Bleſſing, and Amen ſtuck in my throat. 43
Lady. Theſe deeds muſt not be thought
After theſe wayes: ſo, it will make vs mad. 45
Macb. Me thought I heard a voyce cry, Sleep no more:

43, 44. *I...thought*] Two lines, ending: *Amen...thought.* Pope et seq.
44, 45. *Theſe deeds...wayes*] One line, Rowe.
44. *thought*] *thought on* Han. Cap. Ktly.
46–55. Mnemonic, Warb.
46, 47. *Sleep...murther Sleepe*] As a quotation, Johns. Var. '73, Coll. Huds. Dyce, Sta. Wh. Hal. Glo. Ktly, Knt ii, Cam.
46–51. *Sleep...Feaſt*] As a quotation, Han. Cap. Var. Mal. Ran. Steev. Var. Sing. Knt i.

D'HUGUES: This is a wonderfully subtle touch of observation: it is not unusual that superstition and villainy are allied. The peculiarities of Louis XI. and his practices of devotion, with which he accompanied the major part of his crimes, recur to one's mind.—ED. ii.]

44. **thought**] KEIGHTLEY: [Hanmer's addition] is not absolutely necessary, but it makes the language more forcible and more idiomatic.—CLARENDON: Perhaps Hanmer's reading is right.

44, 45. **These deeds . . . mad**] BELL (p. 307): [Mrs Siddons here used the] same action as before. Arms about neck and bosom, shuddering.—ED. ii.

45. **mad**] COLERIDGE (i, 248): Now that the deed is done, or doing—now that the first reality commences, Lady Macbeth shrinks. The most simple sound strikes terror, the most natural consequences are horrible, whilst previously everything, however awful, appeared a mere trifle; conscience, which before had been hidden to Macbeth in selfish and prudential fears, now rushes in upon him in her own veritable person. And see the novelty given to the most familiar images by a new state of feeling.

46. **Sleep no more**] FLETCHER (p. 123): These brief words involve the whole history of Macbeth's subsequent career.

46, 47. **Sleep . . . Sleepe**] HUNTER: To me it appears that the airy voice said no more than this. What follows is a comment of his own. The voice had first presented sleep in a prosopopœia. It was a cherub, one of the 'young and rosy cherubim' of heaven. Macbeth invests it with its proper attributes, and would have gone on expatiating on its gentle and valuable qualities, but Lady Macbeth interrupts him, and asks with unaffected surprise, 'What do you mean?' He proceeds in the same distempered strain, not so much answering her question, as continuing to give expression to the feeling of horror at the thought which had fixed itself in his mind, that he had committed a defeat on the useful and innocent Sleep; and he repeats what the voice appeared to him to have said, with the additional circumstance that the voice seemed to pervade the apartments of his spacious castle, like the limbs of the great giant which lay in the Castle of Otranto, and that it would enter other ears than his, and lead to the discovery of his crime. And he comes at length to the horrible conviction that a punishment which bore relation to the nature of his offence would soon fall upon him [lines 54, 55]. In this scene we have, perhaps, as highly wrought a tragical effect as is to be found in the whole range of the ancient or modern drama.

46–55. BUCKNILL (p. 20): This passage is scarcely to be accepted as another

Macbeth does murther Sleepe, the innocent Sleepe, 47
Sleepe that knits vp the rauel'd Sleeue of Care,
The death of each dayes Life, ſore Labors Bath,
Balme of hurt Mindes, great Natures ſecond Courſe, 50

47. *does*] *doth* Rowe ii, +, Var. '73.
murther] F_2, Wh. *murder* F_3F_4, Var. '78, et cet.
48. In margin, Pope, Han.
knits] *rips* D'Av.
48. *Sleeue*] Ff, Rowe, +, Cap. *sleave* Seward, et cet.
49. *death*] *breath* Becket.
Life] *grief* Jen. conj.

instance of hallucination. It is rather an instance of merely excited imagination without sensual representation, like the 'suggestion' in I, iii, 150. The word 'methought' is sufficient to distinguish this voice of the fancy from an hallucination of sense. The lengthened reasoning of the fancied speech is also unlike an hallucination of hearing; real hallucinations of hearing being almost always restricted to two or three words, or at furthest, to brief sentences.

47. **Macbeth . . . the innocent Sleepe**] MOBERLY: Schiller has imitated this in *Wallenstein*—'Er schläft! O mordet nicht den heil'gen Schlaf,' [Pt. II, Act V, sc. vi.—ED. ii.].

48. **Sleeue**] HEATH (p. 387): Seward, in his notes on Fletcher's *Two Noble Kinsmen*, vol. x, p. 60, very ingeniously conjectures that the genuine word was *sleave*, which, it seems, signifies the ravelled, knotty, gouty parts of the silk, which give great trouble and embarrassment to the knitter or weaver.—MALONE: This appears to have signified *coarse, soft*, unwrought silk. *Seta grossolana*, Ital. See also Florio's *Ital. Dict.* 1598: '*Sfilazza*. Any kind of ravelled stuffe, or *sleave silk*.'—'*Capitone*, a kind of coarse silk, called *sleave silke*.' Cotgrave, 1612, renders *soye flosche*, 'sleave silk.'—'*Cadarce, pour faire capiton*. The tow, or coarsest part of silke, whereof *sleave* is made.'—CLARENDON: Florio has 'Bauella, any kind of sleaue or raw silke,' and 'Bauellare: to rauell as raw silke.' Compare *Tro. & Cres.* V, i, 35, where the Quarto has 'sleive' and the Folio 'sleyd.' Wedgwood says that it is doubtful 'whether the radical meaning of the word is "ravelled, tangled," or whether it signifies that which has to be unravelled or separated; from Anglo-Saxon *slifan*, to cleave or split.'—[SKEAT (*Dict.*): I suspect the word to be rather Flemish than Scandinavian, but cannot find the right form. Some dictionaries cite Icelandic *slefa*, a thin thread, but there is nothing like it in Egilsson or Cleasby and Vigfusson, except *slafast*, to slacken, become slovenly, which helps to explain 'sleave.'—ED. ii.]

49. **death**] WARBURTON: I make no question but Shakespeare wrote 'The *birth* of each day's,' etc. The true characteristic of sleep, which repairs the decays of labour, and assists that returning vigour which supplies the next day's activity.—R. G. WHITE: Warburton, though a clergyman, forgot what Shakespeare did not forget, that in death the wicked cease from troubling and the weary are at rest.—CAPELL (*Notes*, p. 12) says that a poem by John Wolfe, called St. Peter's Complaint, 1595, 'begat this speech,' and gives the extract in his *School of Sh.* p. 73: 'Sleepe, deathes allye: oblivion of tears: Silence of passions: balme of angrie sore: Suspense of loves: securitie of fears: Wrathes lenitive: heartes ease; stormes calmest shore.'

50. **Course**] THEOBALD (Nichols, ii, 522): I am so little versed in the nature of

Chiefe nouriſher in Life's Feaſt. 51
Lady. What doe you meane?
Macb. Still it cry'd, Sleepe no more to all the Houſe:
Glamis hath murther'd Sleepe, and therefore *Cawdor*
Shall ſleepe no more: *Macbeth* ſhall ſleepe no more. 55
Lady. Who was it, that thus cry'd? why worthy *Thane*,
You doe vnbend your Noble ſtrength, to thinke 57

51. *Feaſt.*] Ff, Rowe, Pope, Han. Knt. *feaſt.*— Theob. Warb. Johns. *feaſt;*— Cap. et cet.
53–55. Mnemonic, Warb.
53. *Sleepe no more...*] As a quotation, first by Han.
54. Glamis] *For Glamis* Seymour.
Glamis...*Sleepe*] As a quotation, Johns. Var. '73.
54, 55. Glamis...*more*] As a quotation, first by Han. No quotation, Del.
56. *cry'd*] *cried* Steev. et seq.

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regular entertainments that I do not know whether the 'second course' is always replenished with the most nourishing dishes; but I rather think, 'feast' following, made our editors serve up this *second course*. I think it should be: 'second *source*'—i. e. we seem dead in sleep; and by its refreshments, Nature, as it were, wakes to a *second* life. [As this conjecture is not in Theobald's edition, it may be considered as withdrawn.—ED.]—[ALLEN (MS): That *Pudding* was the first course, and that the second course (then what the first course is now, Roast Beef, etc.) was the chief nourisher, see Butler: *Hudibras*, Part I, canto ii: 'But Mars that still protects the stout, In pudding-time came to his aid.' Cited by Johnson [*Dict.*] with the explanation: 'The time of dinner; the time at which pudding, anciently the first dish, is set upon the table.'—ED. ii.]

51. **nourisher**] STEEVENS: So, in Chaucer's *Squire's Tale* (*Can. Tales*, 10661), 'The norice of digestion, the sleep.' [For elision of *i* in trisyllables, see ABBOTT, § 467. Compare I, v, 53; I, iii, 155.]—MALONE: Compare Golding, *Ovid Met.* xi, 'O sleepe (quoth he) the rest of things: O gentlest of the Goddes, Sweete sleepe, the peace of minde, with whom crookt care is aye at ods: Which cherishest mens weary limbes appaled with toyling sore And makest them as fresh to worke and lustie as before,' [p. 142, ed. 1612.—ED. ii.].

54. BOSWELL: 'Glamis hath murdered sleep'; and therefore my lately acquired dignity can afford no comfort to one who suffers the agony of remorse,—'Cawdor Shall sleep no more'; nothing can restore to me that peace of mind which I enjoyed in a comparatively humble state; the once honorable and innocent 'Macbeth shall sleep no more.'—R. G. WHITE: These two lines, unless their detailing of Macbeth's titles is the utterance of his distempered fancy, sink into a mere conceit unworthy of the situation.—CLARENDON: As the 'voice' itself is after all but the cry of conscience, it is not easy to separate it from Macbeth's comment.—[LIBBY: To an unprejudiced reader the vindication of the power of these two lines must go a long way to prove that Macbeth had been guilty of three crimes instead of one. —ED. ii.]

55–57. **Macbeth . . . strength**] BELL (p. 307): [As acted by Mrs. Siddons, Lady Macbeth's] horror changes to agony and alarm at his derangement; uncertain what to do; calling up the resources of her spirit. She comes near him, attempts to call back his wandering thoughts to ideas of common life. Strong emphasis on

So braine-ſickly of things: Goe get ſome Water,
And waſh this filthie Witneſſe from your Hand.
Why did you bring theſe Daggers from the place?
They muſt lye there: goe carry them, and ſmeare
The ſleepie Groomes with blood.
Macb. Ile goe no more:
I am afraid, to thinke what I haue done:
Looke on't againe, I dare not.
Lady. Infirme of purpoſe:
Giue me the Daggers: the ſleeping, and the dead,
Are but as Pictures: 'tis the Eye of Child-hood,
That feares a painted Deuill. If he doe bleed,
Ile guild the Faces of the Groomes withall,

62. *blood*] *bloud* F_3F_4.
64. *what*] *on what* Ktly.
66–69. Mnemonic, Warb.
69. *doe*] Om. Pope, Han.
70. *guild*] *guilde* F_2. *gild* Rowe et seq.

'who.' Speaks forcibly into his ear; looks at him steadfastly. Tone of fine remonstrance fit to work on his mind.—ED. ii.

58. **Water**] CLARENDON: These words recur to Lady Macbeth when she walks in her sleep: V, i, 62.

60. **Why . . . Daggers**] BELL (p. 307): [Mrs Siddons said this] seizing the daggers, very contemptuously.

66. **Infirme of purpose**] FLETCHER (p. 127): Here is the point, above all others in this wonderful scene, which most strikingly illustrates the two-fold contrast subsisting between these two characters. Macbeth, having no true remorse, shrinks not at the last moment from perpetrating the murder, though his nervous agitation will not let him contemplate for an instant the aspect of the murdered. Lady Macbeth, on the contrary, having real remorse, does recoil at the last moment from the very act to which she had been using such violent and continued efforts to work herself up; but, being totally free from her husband's irritability of fancy, can, *now that his very preservation demands it*, go deliberately to look upon the sanguinary work which her own hand had shrunk from performing.

68–71. **'tis the Eye . . . Guilt**] KNOWLES (p. 53): It is singular that even Mrs Siddons should have missed the true import of these lines, which are quite superfluous and impertinent except as a taunt at Macbeth, reminding him of his own arrangement, and the imbecility that prevents him from carrying it into execution. —ED. ii.

69. **feares**] DELIUS: Since Shakespeare uses this word not only in the sense *to fear*, but also *to affright*, the phrase 'a painted devil' may be taken either as the object or the subject of the relative clause. The latter seems the more poetic.

69. **If he doe bleed**] BELL (p. 307): [Mrs Siddons said this] with malignant energy as stealing out she turns towards him, stooping and with the finger pointed at him.—ED. ii.

70, 71. **guild . . . Guilt**] NARES: Though there is no real resemblance between the colour of blood and that of gold, it is certain that to *gild with blood* was an ex-

For it muſt ſeeme their Guilt. *Exit.* 71
Knocke within.

72. Knocke within] Knocks... Rowe ii, +, Var. '73. Knocking... Cap. et cet.

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pression not uncommon in the XVIth century; and other phrases are found which have reference to the same comparison. At this we shall not be surprised, if we recollect that gold was popularly and very generally styled *red*. So we have 'golden blood,' II, iii, 136. So in *King John*, II, i, 316. *Gilt* or *gilded* was also a current expression for drink, as in *Temp.* V, i, 280.—STEEVENS: This quibble is also found in *2 Hen. IV:* IV, v, 129, and in *Hen. V:* II, chorus, 26.—CLARENDON: By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape, as in some pictures of Ruysdael.—[J. HUNTER: This pun had escaped Coleridge, where, excepting the Porter's scene, which he supposed to be not Shakespeare's, he said, 'There is not, to the best of my remembrance, a single pun or play on words in the whole drama.' The quibble, however, between 'guild' and 'gilt' was often introduced with only a grave intention of enforcing thought.—ED. ii.]

72. **Knocke within**] DE QUINCEY (p. 9): From my boyish days I had always felt a great perplexity on one point in *Macbeth*. It was this: the knocking at the gate, which succeeds to the murder of Duncan, produced to my feelings an effect for which I never could account. The effect was, that it reflected back upon the murder a peculiar awfulness and a depth of solemnity; yet, however obstinately I endeavored with my understanding to comprehend this, for many years I never could see *why* it should produce such an effect.... At length I solved [the problem] to my own satisfaction; and my solution is this: Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for this reason, that it flings the interest exclusively upon the natural but ignoble instinct by which we cleave to life; an instinct, which, as being indispensable to the primal law of self-preservation, is the same in kind (though different in degree) amongst all living creatures; this instinct, therefore, because it annihilates all distinctions, and degrades the greatest of men to the level of the 'poor beetle that we tread on,' exhibits human nature in its most abject and humiliating attitude. Such an attitude would little suit the purposes of the Poet. What then must he do? He must throw the interest on the murderer. Our sympathy must be with *him;* (of course, I mean a sympathy of comprehension, a sympathy by which we enter into his feelings, and are made to understand them—not a sympathy of pity or approbation). In the murdered person, all strife of thought, all flux and reflux of passion and of purpose, are crushed by one overwhelming panic; the fear of instant death smites him 'with its petrific mace.' But in the murderer, such a murderer as a poet will condescend to, there must be raging some great storm of passion,—jealousy, ambition, vengeance, hatred,—which will create a hell within him; and into this hell we are to look. In *Macbeth*, for the sake of gratifying his own enormous and teeming faculty of creation, Shakespeare has introduced two murderers, and, as usual in his hands, they are remarkably discriminated; but, though in Macbeth the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught chiefly by contagion from her,—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be pre-

Macb. Whence is that knocking? 73

73. *knocking?*] *knocking?* [Starting. Rowe, +.

sumed in both. This was to be expressed; and on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, 'the gracious Duncan,' and adequately to expound the 'deep damnation of his taking off,' this was to be expressed with peculiar energy. We were to be made to feel that the human nature—*i. e.* the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man—was gone, vanished, extinct; and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the *dialogues* and *soliloquies* themselves, so it is finally consummated by the expedient under consideration; and it is to this that I now solicit the reader's attention. If the reader has ever witnessed a wife, daughter, or sister in a fainting fit, he may chance to have observed that the most affecting moment in such a specacle is *that* in which a sigh or a stirring announces the recommencement of suspended life. Or, if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the silence and desertion of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man,—if all at once he should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible by reaction. Now apply this to the case of Macbeth. Here, as I have said, the retiring of the human heart, and the entrance of the fiendish heart, was to be expressed and made sensible. Another world has stept in, and the murderers are taken out of the region of human things, human purposes, human desires. They are transfigured: Lady Macbeth is 'unsexed'; Macbeth has forgot that he was born of woman; both are conformed to the image of devils; and the world of devils is suddenly revealed. But how shall this be conveyed and made palpable? In order that a new world may step in, this world must for a time disappear. The murderers, and the murder, must be insulated,—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs,—locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested,—laid asleep, tranced,—racked into a dread armistice; time must be annihilated; relation to things without abolished; and all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is, that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds: the knocking at the gate is heard; and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live, first makes us profoundly sensible of the awful parenthesis that had suspended them.—[E. K. CHAMBERS: The knocking here seems to show that the opening of the next scene always formed part of the play. Macbeth is not sure at first if it is real or 'fantastic.'—ED. ii.]

How is't with me, when euery noyſe appalls me?
What Hands are here? hah: they pluck out mine Eyes.
Will all great *Neptunes* Ocean waſh this blood
Cleane from my Hand? no: this my Hand will rather
The multitudinous Seas incarnardine,

74. *is't*] *is it* Theob. ii, Warb. Johns. Var. '73.
76. *waſh*] *was* Rowe i.
77. *Hand?*] *hands?* Harry Rowe.
78. Put in margin by Pope, Han. reading *Thy* for *The*.
78. *The*] *Thy* Theob. Warb. Johns.
Seas] *Sear* F_4. *sea* Rowe,+, Huds. iii. *waves* Bailey (ii, 27).
incarnardine] *incarnadine* Rowe, +, Cap. Wh. Sta. Del. Glo. Dyce iii, Coll. iii.

76. **Neptunes**] UPTON (p. 48, *note*): Compare Sophocles, *Oedip. Tyr.* 1227–8, 'Ὀΐμαι γὰρ οὐτ' ἂν Ἴστρον οὐτε Φᾶσιν ἂν Νίψαι καθαρμῶ τῆνδε τὴν στέγην.'—STEEVENS: 'Suscipit, o Gelli, quantum non ultima Tethys, Non genitor Nympharum abluat Oceanus.'—Catullus, lxxxviii, 5–6 (*in Gellium*). 'Quis eluet me Tanais? aut quæ barbaris Mæotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum expiarit sceleris!'—Seneca, *Hippol*, ii, 715–718. Again, in one of Hall's *Satires*: 'If Trent or Thames,' etc.—HOLT WHITE: 'Non, si Neptuni fluctu renovare operam des; Non, mare si totum velit eluere omnibus undis.'—Lucretius, vi, 1076.

77. **this my Hand**] HARRY ROWE: There is something very beautiful in Macbeth's sudden transition from both hands to the right hand that had done the bloody deed.—[DARMESTETER: Without doubt Lady Macbeth's *exit* should be here rather than earlier. The germ of that final madness (V, i) is planted in her mind by these very words of Macbeth, which comprehend all the scene in a condensed form, and to which line 82 is a response. Musset doubtless had this passage in mind: 'Le cœur de l'homme vierge est un vase profond: Lorsque la première eau qu'on y verse est impure. La mer y passerait sans laver la souillure; Car l'abîme est immense et la tache est au fond.—ED. ii.]

78. **multitudinous**] MALONE: Perhaps Shakespeare meant, not the seas of every denomination, nor the many-coloured seas, but the seas which swarm with myriads of inhabitants. If, however, this allusion be not intended, I believe, by the 'multitudinous seas' was meant, not the *many-waved* ocean, but *the countless masses of waters wherever dispersed on the surface of the globe*, the 'multitude of seas,' as Heywood has it; and indeed it must be owned that the plural, *seas*, seems to countenance such a supposition.—STEEVENS: I believe that Shakespeare referred to some visible quality in the ocean, rather than to its concealed inhabitants; to the waters that might admit of some discoloration, and not to the fishes, whose hue could suffer no change from the tinct of blood. Waves appearing over waves are no inapt symbol of a crowd. If therefore Shakespeare does not mean the *aggregate of seas*, he must be understood to design the *multitude of waves*.

78. **incarnardine**] STEEVENS: *Carnadine* is the old term for *carnation*.—WAKEFIELD: Thus in Carew's *Obsequies of the Lady Anne Hay*: '— a fourth, *incarnadine*, Thy rosy cheek.' [Carew very likely had this passage in his mind.—CLARENDON]—HUNTER: This word is found in Sylvester. Describing the phœnix, he says: 'Her wing and train of feathers mixed fine Of orient azure and incarnadine.' [This word is also found in *An Antidote against Melancholy*, 1661, where it appears

Making the Greene one, Red. 79

79. *Making*] *Make* Pope, Han. *Greene one, Red.*] *Green one red* D'Av. F_4, Rowe, Theob. Warb. Cap. Dyce, Cam. Wh. *Green ocean red.* Pope, Han. *green, One red*— Johns. Var. '73. *green—one red* Murphy, Var. '78, '85, Ran. Steev. Var. '03, '13, Sing. Knt i, Huds. Sta. Clarke. 79. *one*] *sea* Bailey (ii, 27).

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as the name of a red wine in *A Song of Cupid Scorn'd:* 'In love? 'tis true with Spanish wine, Or the French juice, *Incarnadine.*' Attention is called to its use in the present passage by Mr Collier in his reprint.—ED.]

79. **Greene one, Red**] STEEVENS: The same thought occurs in Heywood's *Downfal of Robert, Earl of Huntington*, 1601: 'He made the *green sea red* with Turkish blood.' [p. 173, Haz. Dods., where, however, 'Pagan' is used instead of 'Turkish,' and where the authorship is attributed to A. Munday, not Heywood. See Introduction to the play, p. 95.—ED. ii.] Again: 'The *multitudes* of seas died *red* with blood.' [Steevens gives no authority for this passage; I have not found it in the *Downfal of Robert, Earl of Huntington*, but as Malone quotes the phrase 'multitude of seas,' I transmit it as it stands in Steevens's commentary.—ED. ii.]—MALONE: So also in *The Two Noble Kinsmen*, by Fletcher, 1634: 'Thou mighty one that with thy power has turned *Green Neptune into purple.*' [V, i, 50. Both Spalding and Hickson attribute this scene to Shakespeare.—ED. ii.]—MURPHY: Garrick was for some time in the habit of saying: the green-one red; but, upon consideration, he adopted the alteration which was first proposed by this writer in the *Gray's Inn Journal* [i, 100].—MALONE: Every part of the line, as punctuated by Murphy, appears to me exceptionable. *One red* does not sound to my ear as the phraseology of the age of Elizabeth; and *the green*, for the green *one*, or for the green *sea*, is, I am persuaded, unexplained. STEEVENS: If Murphy's punctuation be dismissed, we must correct the foregoing line, and read: 'The multitudinous *sea';* for how will the plural, *seas*, accord with the—'green *one?*' Besides, the new punctuation is countenanced by a passage in *Hamlet*, II, ii, 479: 'Now is he *total gules.*' Again in Milton's *Comus*, 133: 'And makes *one blot* of all the air.'—NARES: Shakespeare surely meant only 'making the green *sea* red.' The other interpretation, which implies its making 'the green [sea] one entire red,' seems to me ridiculously harsh and forced. The punctuation of the Ff supports the more natural construction.—COLLIER (ed. i.): Although the old pointing can be no rule, it may be some guide, and we therefore revert to what we consider the natural, and what was probably the ancient, mode of delivering the words.—IBID. (ed. ii.): The MS Corrector strikes out the comma after 'one.' In the same way, in Beaumont & Fletcher's *Maid of the Mill* (ed. Dyce, ix, 280), Otrante ought to say: 'How I freeze together, And am *one* ice'; but all editors, including the last, have allowed the last hemistich to remain, 'And am *on* ice,' as if Otrante had meant, not that he freezed together and was 'one ice,' but merely that he stood upon ice.—DYCE (*Strictures*, etc. p. 182): Here Collier proposes a highly probable correction: but let me say, in excuse of the editors of Beaumont & Fletcher, that they supposed '*on ice*' might be a similar expression to 'on fire.'—WHITE (*Sh.'s Scholar*, p. 401): Was the power of mere punctuation [in the Folio] to turn the sublime into the ridiculous ever before so strikingly exemplified! ['Very true' is LETTSOM'S MS marginal comment on the foregoing in the present editor's copy of the volume.—ED.]—CLARENDON: Converting the green into one uniform red.

Enter Lady.

Lady. My hands are of your colour : but I ſhame
To weare a Heart ſo white. *Knocke.*
I heare a knocking at the South entry :
Retyre we to our Chamber :
A little Water cleares vs of this deed.
How eaſie is it then? your Conſtancie
Hath left you vnattended. *Knocke.*
Hearke, more knocking.
Get on your Night-Gowne, leaſt occaſion call vs,
And ſhew vs to be Watchers : be not loſt
So poorely in your thoughts.
Macb. To know my deed, *Knocke.*

80. Enter] Re-enter Cap. et seq.
81–91. Mnemonic, Warb.
82–84. Two lines, ending : *knocking* ... *Chamber :* Pope et seq.
87, 88. *Hath...knocking*] One line, Pope et seq.
92–95. Two lines, ending : *ſelfe.* ... *could'ſt.* Pope et seq.
92. *To know*] *T'unknow* Han.
Knocke.] Om. Pope, +.

The comma after 'one' yields a tame, not to say ludicrous, sense.—ABBOTT (§ 511): See note, I, ii, 26.—STAUNTON (*The Athenæum*, 19 Oct. 1872) : My surmise is that the error here sprang from the very simple but very fertile source of typographical perplexities—a dropped letter, and that the passage originally read : 'Making the green *zone* red!' The change is of the slightest, and an easy one to happen when *one* was commonly pronounced as it now is in *atone*, *alone*, etc. Appended are a few passages to show that the similitude of the sea and a belt or girdle was a familiar one to Shakespeare: *Cymb.* III, i, 19, 20; *Ib.* III, i, 81; *Ant. & Cleo.* II, vii, 74; *Tit. And.* III, i, 94; *King John*, V, ii, 34; *Rich. II :* II, i, 61, 63; *3 Hen. VI :* IV, viii, 20.

86, 87. **Constancie . . . vnattended**] CLARENDON : That is, your constancy (*i. e.* your firmness), which used to attend you, has left you.

89. **Night-Gowne**] R. G. WHITE : In Macbeth's time, and for centuries later, it was the custom for both sexes to sleep without other covering than that belonging to the bed when a bed was occupied. But of this Shakespeare knew nothing, and if he had known, he would, of course, have disregarded it. Macbeth's night-gown, that worn by Julius Cæser (II. ii), and by the Ghost in the old *Hamlet* (III, iv), answered to our *robes de chambre*, and were not, as I have found many intelligent people to suppose, the garments worn in bed.—KEIGHTLEY : This was the name of the night-dress of both men and women. The night-gown was only used by persons of some rank and consideration ; people, in general, went to bed naked, *buffing the blanket*, as it was termed in Ireland. [See V, i, 8 ; 62.]

92. **To know**] WARBURTON : While I have *the thoughts* of this deed, it were best not know, or *be lost* to, myself. This is in answer to the lady's reproof.—ELWIN : With a knowledge of my deed, I were better *lost to the knowledge both of my nature and of my existence.* [For the infinitive used indefinitely, see ABBOTT,

'Twere beſt not know my ſelfe. 93
Wake *Duncan* with thy knocking:
I would thou could'ſt. *Exeunt.* 95

94. *Wake...thy*] *Wake...this* D'Av. ('74), Rowe, Pope, Han. *Wake, Duncan, with this...* Theob.+, Cap. Var. '73.

95. *I would*] *would* Pope, Han. *wouldst* in Pope's margin. *'would* Theob. Warb. Johns. Cap. *Ay, would* Steev. Var. '03, '13, Sing. ii. Sta.

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§ 357. Compare IV, ii, 81.]—CLARENDON: If I must look my deed in the face, it were better for me to lose consciousness altogether.' An easier sense might be arrived at by a slight change in punctuation: 'To know my deed? 'Twere best not know myself.'

94. **Wake . . . knocking**] MALONE: Macbeth is addressing the person who knocks at the outward gate. D'Avenant reads (and intended, probably, to point), 'Wake, Duncan, with *this* knocking!' conceiving that Macbeth called upon Duncan to awake. From the same misapprehension I once thought his emendation right; but there is certainly no need of change.—HARRY ROWE: A mind under the influence of contrition would surely call upon Duncan to wake by the noise, rather than address the person who was knocking. According to my conception, such a call would be nature itself; and, I believe, would spontaneously proceed from the heart of every man so circumstanced as Macbeth then was. In this manner I wish the genius of Shakespeare to be tried, and not by the evidence of incorrect old quartos and folios, ill printed, and worse revised.

95. **I would**] STEEVENS: The repentant exclamation of Macbeth derives force from the present change [see *Textual Notes*]; a change which has been repeatedly made in spelling this ancient substitute for the word of enforcement, *ay*, in the very play before us.—[BELL (p. 308): Kemble plays well here; stands motionless; his bloody hands near his face; his eyes fixed; agony in his brow; quite rooted to the spot. [Mrs Siddons] at first directs him with an assumed and confident air. Then alarm steals over her, increasing to agony, lest his reason be quite gone, and discovery be inevitable. She strikes him on the shoulder, pulls him from his fixed posture, forces him away; he talking as he goes.—ED. ii.]

Scena Tertia.

Enter a Porter. 2

Knocking within.

Porter. Here's a knocking indeede : if a man were 4

1. Scena Tertia] Om. Rowe, Theob. Dyce, Wh. Robertson. SCENE IV. Pope, +. SCENE II. Sta. SCENE III. The Same. Cap. et cet.
4–43. In margin, Pope, Han.
4–22. Om. Coll. (MS).

1. **Scena Tertia**] CAPELL (*Notes*, p. 13) : Without this scene Macbeth's *dress* cannot be shifted nor his *hands* washed. To give a rational space for the discharge of these actions was this scene thought of.—R. G. WHITE : In the Folio a new scene is here indicated, but this division is so clearly wrong that there can be no hesitation in deviating from it. [See note on II, ii.]

2. **Enter a Porter**] VISCHER (*Vorträge*, p. 93) : With the keen insight of the artist Shakespeare accentuates the effect of the knocking by the Porter's sleepy hesitation.—ED. ii.

4–22.—COLERIDGE (i, 249) : This low soliloquy of the Porter, and his few speeches afterwards, I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent; and that finding it take, he with the remaining ink of a pen otherwise employed, just interpolated the words [*I'll . . . bonfire*, lines 19–21]. Of the rest not one syllable has the ever-present being of Shakespeare. —CLARENDON : Probably Coleridge would not have made even this exception unless he had remembered *Hamlet*, I, iii, 50. To us this comic scene, not of a high class of comedy at best, seems strangely out of place amidst the tragic horrors which surround it, and is quite different in effect from the comic passages which Shakespeare has introduced into other tragedies.—MAGINN (p. 170) : The speech of this porter is in blank verse. [The lines ending *man—old—there,—farmer—expectation—enough—knock !—*[*I*] *faith—swear—*[*one*] *who—yet—in,—there ? —hither—tailor. —quiet.—hell.—thought—professions,—everlasting darkness* (sic).—ED.] The alterations I propose are very slight : *upon* for 'on,' *i'faith* for ''faith,' and the introduction of the word *one* in a place where it is required. The succeeding dialogue is also in blank verse.—HERAUD (p. 513) : Nothing more admirably fitted than this scene for the purpose of supplying the transition from one point of effect to another could be given; and any critical censure of the Poet, for what he has here done, results from ignorance of his art. The true dramatist will estimate it at its true worth.—BODENSTEDT : After all, his uncouth comicality has a tragic background; he never dreams, while imagining himself a porter of hell-gate, of how near he comes to the truth. What are all these petty sinners who go the primrose way to the everlasting bonfire compared with those great criminals whose gates he guards? —WORDSWORTH (p. 298) : As I do not doubt the passage was written with earnestness, and with a wonderful knowledge of human nature, especially as put into the mouth of a drunken man, so I believe it may be read with edification.—COLLIER (*Notes*, etc.) : In the (MS) these lines are struck out, perhaps, as offensive to the Puritans.—[F. J. FURNIVALL (*New Sh. Soc. Trans.* 22 May, 1874): What can be more

[4–22. **Here's a knocking indeede:** etc.]

natural and happy than that a Porter should say some grimly humourous words about his own calling; and that he should wind up with that, 'I pray you, remember the Porter'—his fee! Wasn't all Scotland begging for English posts and fees from 1603 to 1607, or whenever Macbeth was written? How *could* a Scotch Porter be better hit off? Surely he must be a dull soul who can't see the humour of this character.—W. LEIGHTON (*Robinson's Epit. of Lit.* 1 June, 1879): For several reasons, viz: blundering in respect to time; something un-Shakespearian in the porter,—as style and certain words nowhere else used by that author,—unusual coarseness in a play otherwise correct in such respect; and similarity with Middleton's work—for these reasons combined, there is certainly cause to suspect that the latter author patched Shakespeare's play at this place, and did it unskilfully.—HALES: There are five points which should be thoroughly considered before any final verdict is pronounced, as to whether the Porter is not, after all, a genuine offspring of Shakespeare's art. (i) That a Porter's speech is an integral part of the play. (ii) That it is necessary as a relief to the surrounding horror. (iii) That it is necessary according to the law of contrast elsewhere obeyed. (iv) That the speech we have is dramatically relevant. (v) That its style and language are Shakespearian. (i) No one will deny that the knocking scene is an integral part of the play. . . . But with the knocking the porter is inseparably associated. If we retain it, we must retain him. And if we retain him, he must surely make a speech of some sort; or are we to picture to ourselves a profoundly dumb functionary? Are we to conceive him as crossing the stage, perhaps brandishing his keys with a mysterious cunning, but with tongue fast tied and bound? There is probably no student of Shakespeare who is prepared to accept such a phenomenon. Clearly, then, the porter speaks, to whatever effect. (ii) That some speech of a lighter kind is necessary to relieve the surrounding horror. Now if ever in the plays of Shakespeare some relaxation is needed for the nerves strained to the utmost; if ever some respite and repose are due to prevent the high mysterious delight corrupting into a morbid panic, it is so in the terrible scene now before us. A monotony of horror cannot be sustained; and any disturbance of it is infinitely welcome. The sound of a fresh voice after we have listened so long to that guilty conference is a very cordial. . . . (iii) Some lighter speech is necessary according to the law of contrast elsewhere observed by Shakespeare. To the true humourist the various colours of life are inextricably woven. It is all infinitely sad and infinitely comic. The beauty of summer and the blackness of winter, the gladness of life and the dulness of death. These are omnipresent with him. And so in the Shakespearian drama we find strange neighborhoods. Jesters and jesting in the midst of that stupendous storm in *King Lear!* In *Hamlet* the grave-digger is one with the clown. In *Othello*, amidst all its bitter earnest, there are foolings and railleries. In fact, *Macbeth* would be unique among the tragedies of Shakespeare if the comic element were utterly absent from it. (iv) The speech of the Porter is dramatically relevant. The whole speech is, in fact, a powerful piece of irony. 'If a man were porter of hell-gate.' But is this man not so? What then is hell? and where are its gates? . . . It may be well to notice here that the Porter of Hell was a not unfamiliar figure in the old Mysteries. We find in Virgil, indeed, what might have suggested some such functionary to the mediæval mind. Virgil speaks of Cerberus as 'Janitor' (*Æneid*, vi, 400) and as 'Janitor Orci' (*Ib.* viii, 296). Fletcher also, in his *Honest Man's Fortune* (III, ii.), speaks of 'hell's three-headed porter.' It was natural enough, when so much was talked of St. Peter with his keys keeping

Porter of Hell Gate, hee ſhould haue old turning the Key. *Knock.* Knock, Knock, Knock. Who's there i'th' name of *Belzebub?* Here's a Farmer, that hang'd

5. *hee ſhould haue old*] *he could not have more* Harry Rowe.

6, 9, 14, 17, 21. Knock.] Knocking. Mal. et seq. (subs.) Knocking within. Dyce. Knocking without. Sta.

7. Belzebub] *Beelzebub* Coll. Dyce, Wh. Sta. Hal. Cam.

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the gate of Heaven, that there should be conceived an infernal counterpart of that celestial functionary. (v) Are the style and language of the Porter's speech Shakespearian? Surely the fancy, which is the main part of the Porter's speech, must be allowed to be eminently after the manner of Shakespeare. He was well acquainted with the older stage, as his direct references to it show (see *Twelfth Night*, IV, ii; *1 Hen. IV:* II, iv; *Hamlet*, III, iv); and this conception of an infernal janitor is just such a piece of antique realism as he would delight in. He has it elsewhere; see *Oth.* IV, ii, 90. The manner in which Macduff 'draws out' the Porter is exactly like that of Shakespeare in similar circumstances elsewhere. Compare the way in which Orlando is made to elicit the wit of Rosalind, [*As You Like It*, III, ii, 323 et seq.]. If this likeness of manner has no great positive, yet it has some negative, value. We see that the manner is not un-Shakespearian, if it cannot be pronounced definitely Shakespearian; and we need not go to Middleton's plays for an illustration of it. The passage is written in the rhythmic prose that is so favourite a form with Shakespeare (see *Hen. V:* II, iii, 9–28). And as for the language, there is certainly nothing in it un-Shakespearian. The general conclusion justified by what has been advanced seems to me to be this: that the Porter is undoubtedly a part of the original play, and that the general conception of his speech is certainly Shakespeare's: with regard to the expression, that part of it is most certainly his, and, for the rest, no sufficient reason has yet been urged to countenance any doubt that it too is by Shakespeare.—R. G. WHITE (ed. ii.): This Porter I was once misled into believing, for a little while, to be not of Shakespeare's make. I was wrong. He is one of Shakespeare's true humourous grotesques, although not of the best sort of them. Of the knocking that he prates about, what a woful echo in Lady Macbeth's sleep-walking scene! and, by her pallid lips, Shakespeare claims him for his own: this scene is surely all of one piece.—HUDSON (ed. iii.): Coleridge thinks this part of the scene could not have been written by Shakespeare. . . . I am sure it is like him, I think it is worthy of him, and would by no means have it away.—ED. ii.]

5. **old**] STEEVENS: That is, *frequent*, more than enough.—COLLIER: Hundreds of instances of its use as a common augmentative in Shakespeare's time might easily be accumulated.—DYCE (*Gloss.*): I believe I was the first to remark that the Italians use (or at least formerly used) 'vecchio' in the same sense. . . . It is rather remarkable that Florio has not given this meaning of 'vecchio.' [The phrase, 'There has been old work to-day,' for an unusual disturbance, is still current among the lower orders in Warwickshire, according to Fraser's *Mag.* 1856. For 'the' preceding a verbal, see ABBOTT, § 93. Compare I, iv, 12. For examples of 'old' used in this sense, see SCHMIDT (*Lex.* 7).]

7. **Farmer**] MALONE: So in Hall's *Satires*, b. iv, Sat. 6: 'Ech Muck-worme will be rich with lawlesse gaine, Altho' he smother vp mowes of seuen yeares

himſelfe on th'expectation of Plentie: Come in time, haue
Napkins enow about you, here you'le ſweat for't. *Knock.*
Knock, knock. Who's there in th'other Deuils Name?
Faith here's an Equiuocator, that could ſweare in both

7, 8. *Here's ... Plentie*] In Italics, Sta.

8. *on*] *in* Pope, Han.

Come in time,] *come in, time,* D'Av. *come in, Time ;* Sta. *come in, farmer* Anon. ap. Cam.

9. *enow*] *enough* Ff, Rowe,+, Cap. Var. Mal. Ran. Steev. Var. Knt, Coll. i, ii, Huds. Wh. i.

you'le] *you will* Ran.

10. *in th'*] *i' th'* Theob. ii, Warb. Johns. *i' the* Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Sta. Ktly. *in the* Coll. Huds. Dyce, Hal. Wh. Glo.

Deuils Name] *devil's-name* Furness conj. (MS).

11. *Faith*] Ff, Rowe,+, Var. '73, Dyce, Sta. *'Faith* Cap. et cet.

11–14. *Faith...Heauen*] In Italics, Sta.

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graine, And hang'd himself when corne grows cheap again.'—HUNTER: There is a story of such an event in the small tract of Peacham, entitled, *The Truth of our Times revealed out of one Man's Experience*, 1638. The farmer had hoarded hay when it was five pounds ten shillings per load, and when it unexpectedly fell to forty and thirty shillings, he hung himself through disappointment and vexation, but was cut down by his son before he was quite dead. No doubt such stories are of all ages.

8. **Come in time**] STAUNTON: The editors concur in printing this, 'Come in time,' but what meaning they attach to it none has yet explained. As we have subsequently, 'Come in, Equivocator,' and 'Come in, Tailor,' 'Time' is probably intended as a whimsical appellation for the 'farmer that hanged himself.'

9. **Napkins**] BARET in his *Alvearie* (cited by Nares) gives: '*Napkin or handkerchief*, . . . sudarium . . . quo sudorem extergimus in æstu, & nares pergamus.' '*A table napkin* . . . Est enim linteolum quo manus tergere solamus.'—DELIUS: Handkerchiefs were suggested by the idea that the farmer may have hanged himself with one, and appeared at the gate of hell with it still around his neck.

10. **th'other Deuils Name**] B. NICHOLSON (*N. & Qu.* 9 Feb. 1878): James I, '*Dæmonologie:* The knauerie of that same deuil; who as hee illudes the Necromancers with innumerable feyned names for him and his angels, as in special, making *Sathan*, *Beelzebub*, and *Lucifer* to be three sundry sprites, where we find the two former, but diuers names giuen to the Prince of all the rebelling angels by the Scripture. . . . Euen so I say he deceaues the Witches, by attributing to himself diuers names: as if euery diuers shape that he transformes himselfe in, were a diuers kinde of spirit.'—Book iii, ch. v. (p. 76, 1st ed.). I neither say nor mean that the porter was a witch, but that which was witch-belief was doubtless a popular belief.—ED. ii.

11. **Equiuocator**] WARBURTON: Meaning a Jesuit. The inventors of the execrable doctrine of *equivocation*.—WALKER (*Crit.* iii, 253): This allusion to the times is certainly unlike Shakespeare. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy. [See *Appendix*, Date of the Play—Malone.—DOWDEN (*New Sh. Soc. Trans.* p. 275; 22 May, 1874): I think we should ask whether Shakespeare did not make the Porter use this word, as well as 'hell-gate,' with unconscious reference to Macbeth, who even then had began to find that he 'could not equivocate to heaven.' The equivocator who the Porter says is 'here,' and

the Scales againſt eyther Scale, who committed Treaſon enough for Gods ſake, yet could not equiuocate to Heauen: oh come in, Equiuocator. *Knock.* Knock, Knock, Knock. Who's there? 'Faith here's an Engliſh Taylor come hither, for ſtealing out of a French Hoſe: Come in Taylor, here you may roſt your Gooſe. *Knock.* Knock, Knock. Neuer at quiet: What are you? but this place is too cold for Hell. Ile Deuill-Porter it no further: I had thought to haue let in ſome of all Profeſſions, that goe the Primroſe way to th'euerlaſting Bonfire. *Knock.*

15, 16. *'Faith...Hoſe*] In Italics, Sta.
17. *roſt*] *roaſt* F_4.
21. *to th'*] Ff, D'Av. Rowe, +, Wh. *to the* Cap. et cet.
21. *Bonfire*] *Bone-fire* D'Av.

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whom he tells to 'come in,' is, in one sense, depend on it, the same Macbeth, of whom Macduff says a few lines further on, 'here he comes,' and who begins to equivocate forthwith.—ED. ii.]

16. **Hose**] WARBURTON: The joke consists in this, that a French hose being very short and strait, a tailor must be master of his trade who could steal anything from thence.—STEEVENS: Warburton said this at random. The French hose (according to Stubbes in his *Anatomie of Abuses*) were in 1595 much in fashion: 'The Gallic hosen are made very large and wide, reaching down to their knees only, with three or foure gardes apeece laid down along either hose,' [p. 56, ed. Furnivall.—ED. ii.].—FARMER: Steevens forgot the uncertainty of *French fashions*. In *The Treasury of Ancient and Modern Times*, 1613, we have an account (from Guyon, I suppose) of the old French dresses: '*Mens hose* answered in length to their short-skirted doublets; being made *close to their limbes*, wherein they had no means for pockets.'—CLARENDON: Stubbes, in his *Anatomie of Abuses* (fol. 23 b, ed. 1585), says: 'The Frenche hose are of two diuers makinges, for the common Frenche hose (as they list to call them) containeth length, breadth, and sidenesse sufficient, and is made very rounde. The other contayneth neyther length, breadth, nor sidenesse (being not past a quarter of a yarde side), whereof some be paned, cut, and drawen out with costly ornamentes, with Canions annexed, reaching downe beneath their knees.' In the *Mer. of Ven.* I, ii, 80, Shakespeare clearly speaks of the larger kind, the 'round hose' which the Englishman borrows from France, and it is enough to suppose that the tailor merely followed the practice of his trade without exhibiting any special dexterity in stealing. In *Hen. V.* III, vii, 56, the French hose are wide by comparison.

18. **at quiet**] CLARENDON: See *Judges*, xviii, 27: 'A people that were at quiet and secure.' Compare 'at friend,' *Wint. Tale*, V, i, 140. So in *Hamlet*, IV, iii, 46, 'at help' is used with the force of an adjective. [In Henry Goodcole's apology, preceding the *Wonderful Discovery of Elizabeth Sawyer*, 1621; reprinted in Ford's *Works* on p. lxxxiii, is another example: 'I could scarce at any time be at quiet for many who would take no nay' (ed. Dyce, Gifford).—ED. ii.]

21. **Primrose way**] STEEVENS: So in *Hamlet*, I, iii, 50, and *All's Well*, IV, v, 56.

21. **Bonfire**] MURRAY (*N. E. D.*): From Bone + Fire = Fire of bones. The

Anon, anon, I pray you remember the Porter.

Enter Macduff, and Lenox.

Macd. Was it ſo late, friend, ere you went to Bed,
That you doe lye ſo late?

Port. Faith Sir, we were carowſing till the ſecond Cock:
And Drinke, Sir, is a great prouoker of three things.

Macd. What three things does Drinke eſpecially prouoke?

Port. Marry, Sir, Noſe-painting, Sleepe, and Vrine.
Lecherie, Sir, it prouokes, and vnprouokes: it prouokes the deſire, but it takes away the performance. Therefore much Drinke may be ſaid to be an Equiuocator with Lecherie: it makes him, and it marres him; it ſets him on, and it takes him off; it perſwades him, and diſ-heartens him; makes him ſtand too, and not ſtand too: in concluſion, equiuocates him in a ſleepe, and giuing him the Lye,

22. *the Porter*] *the porter.* [Opens. Cap. et seq. (subs.)
26, 27. Prose, Johns. et seq.
27–43. *of three things...caſt him.*] *of sleep.* Harry Rowe.
35. *diſ-heartens*] *diſheartens* Ff.
36. *too...too*] *to...to* Ff.
37. *in a ſleepe*] *into a sleep* Rowe, +. *into sleep* Mason. *asleep* Coll. (MS).

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etymological spelling *bone-fire*, Sc. *bane-fire*, was common down to 1760, though 'bonfire' was also in use from the sixteenth century, and became more common as the original sense was forgotten. Johnson in 1755 decided for *bonfire*, 'from *bon*, good, and *fire*.' But the shortening of the vowel was natural, from its position; cf. *knowledge*, *Monday*, *collier*, etc. In Scotland with the form *bane-fire*, the memory of the original sense was retained longer; for the annual midsummer 'banefire' or '*bonfire*' in the burgh of Hawick, old bones were regularly collected and stored up, down to about 1800. *Cath. Angl.* (1483): 'A banefyre, *ignis ossium* (20/1). 2. A fire in which to consume corpses, a funeral pile, a pyre.' (*Obsolete.*) Golding, *Ovid's Met.* (1565), 'Or els without solemnitie were burnt in bone-fires hie,' Bk, vii.

26. **second Cock**] STEEVENS: So in *Lear*, III, iv, 121. Again in the *Twelfth Mery Ieste of the Widow Edith*, 1573: 'The time they pass merely til ten of the clok, Yea, and I shall not lye, till after the first *cok*.'—MALONE: About three o'clock in the morning. See *Rom. & Jul.* IV, iv, 3.

26, 27. DELIUS: This reply of the Porter's falls into two regular Iambic trimeters, and is correctly so printed in the Folio.

27. **prouoker**] HARRY ROWE: I cannot set up the morality of a puppet-showman against the piety of Dr Johnson, but I will venture to say, that by shortening this conversation, I have done the memory of Shakespeare no material injury. Too many meretricious weeds grow upon the banks of Avon.

37. **in a sleepe**] ELWIN: Here used in both senses: tricks him *into* a sleep;

leaues him.

Macd. I beleeue, Drinke gaue thee the Lye laſt Night.

Port. That it did, Sir, i'the very Throat on me: but I requited him for his Lye, and (I thinke) being too ſtrong for him, though he tooke vp my Legges ſometime, yet I made a Shift to caſt him.

Enter Macbeth.

40. *on me*] *o' me* Theob. ii, Warb. Johns. Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Ktly, Coll. iii.

42. *vp*] Om. Warb. Johns.

Legges] *legs* F_4.

44. SCENE IV. Enter Macduff, Lenox, and Porter. Pope, Han.

Enter Macbeth.] Ff, D'Av. Rowe. After *Noble Sir*, line 47, Pope, +, Var. '73, '78, '85, Ran. After *comes*, line 46, Cap. Mal. Var. Sing. Knt, Huds. Sta. Ktly. Re-enter M. Dyce, after line 46. Enter M. in his night-gown. Coll. ii. (MS ...gown. Ib. iii.) After *ſtirring?* line 45, Coll. i, et cet.

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and, tricks him *in* a sleep, that is, by a dream.—WALKER (*Crit.* iii, 251): This is not more harsh to our ears than 'smiles his cheek in years,' *Love's Lab. L.* V, ii, 465. [For other examples of 'in' meaning *into*, see ABBOTT, § 159.]

39. **Night**] MALONE: It is not very easy to ascertain precisely the time when Duncan is murdered. The conversation that passes between Banquo and Macbeth, in II, i, might lead us to suppose that when Banquo retired to rest it was not *much* after twelve o'clock. The king was then 'abed'; and, immediately after Banquo retires Lady Macbeth strikes upon the bell, and Macbeth commits the murder. In a few minutes afterwards the knocking at the gate commences, and no time can be supposed to elapse between the second and the third scene, because the Porter gets up in consequence of the knocking: yet here Macduff talks of *last night*, and says that he was commanded to call *timely* on the king, and that he fears he has almost overpass'd the hour; and the Porter tells him, 'We were carousing till *the second cock*'; so that we must suppose it to be now at least six o'clock; for Macduff has already expressed his surprise that the Porter should lie *so late*. Brom Lady Macbeth's words in Act V, 'One—two—'tis time to do't,' it *should seem* that the murder was committed at *two* o'clock, and that hour is certainly not inconsistent with the conversation above referred to between Banquo and his son; but even that hour of *two* will not correspond with what the Porter and Macduff say in the present scene. I suspect Shakespeare in fact meant that the murder should be supposed to be committed a little before *daybreak*, which exactly corresponds with the speech of Macduff now before us, though not so well with the other circumstances already mentioned, or with Lady Macbeth's desiring her husband to put on his night-gown. Shakespeare, I believe, was led to fix the time of Duncan's murder near the break of day by Holinshed's account of the murder of King Duffe: '— he was long in his oratorie, and there continued till it was *late in the night*.' Donwald's servants 'enter the chamber where the king laie, *a little before cocks crow*, where they secretlie cut his throat.'

43. **caſt**] JOHNSON: The equivocation is between *cast* or *throw*, as a term of wrestling, and *cast* or *cast up*.—STEEVENS: I find a similar play upon words in *The Two Angry Women of Abington*, 1599: '— he reels all that he wrought to-day, and he were good now to play at dice, for he *casts* excellent well,' [Haz. Dods. p. 303].

Macd. Is thy Maſter ſtirring?
Our knocking ha's awak'd him: here he comes.
Lenox. Good morrow, Noble Sir.
Macb. Good morrow both.
Macd. Is the King ſtirring, worthy *Thane*?
Macb. Not yet.
Macd. He did command me to call timely on him,
I haue almoſt ſlipt the houre.

46, 47. *Our*...Lenox. *Good*] Lenox. *Our*...*Good* Ed. ii. conj. 52. *I haue*] *I've* Pope,+, Dyce ii, iii.

44. **Enter Macbeth**] SCOTT (iii, 35): We can never forget the rueful horror of [Kemble's] look, which by strong exertion he endeavors to conceal, when on the morning succeeding the murder he receives Lenox and Macduff in the ante-chamber of Duncan. His efforts to appear composed, his endeavors to assume the attitude and appearance of one listening to Lenox's account of the external terrors of the night, while in fact he is expecting the alarm to arise within the royal apartment, formed a most astonishing piece of playing. Kemble's countenance seemed altered by the sense of internal horror, and had a cast of that of Count Ugolino in the dungeon, as painted by Reynolds. When Macbeth felt himself obliged to turn towards Lenox and reply to what he had been saying, you saw him, like a man awaking from a fit of absence, endeavor to recollect at least the general tenor of what had been said, and it was some time ere he could bring out the general reply, ''Twas a rough night.' Those who have had the good fortune to see Kemble and Mrs Siddons as Macbeth and his lady, may be satisfied they have witnessed the highest perfection of the dramatic art.—ED. ii.—KNOWLES (p. 55): The actor who betrays to the audience in any portion of this scene the slightest evidence of desperation or forgetfulness on the part of Macbeth, errs most egregiously from true judgment. The audience require no hint as to what is passing in Macbeth's bosom, nor is there a moment's opportunity for by-play, as it is called, to render the thing feasible. He is kept in close conversation from first to last. If he is on his guard with respect to one of the visitors, be sure he is equally so with respect to both. How absurd is it, then, for an actor to require that this question shall be repeated, as if, absorbed in his expectation of what is coming, Macbeth did not hear it in the first instance. Macbeth's mind being once roused to the necessity of playing his part, the imminency of his danger keeps it broad awake. He would as soon betray himself to Lenox by standing gasping after Macduff, as he would betray himself to Macduff by being abstracted when the Thane inquires if the King is stirring yet? When the discovery of the murder came, would not Lenox recollect the statue he had spoken to, and guess the cause which had turned Macbeth for the time into a stone? The frame of mind in which we now find Macbeth would rather induce him to overdo than to fall short. Here is again the mischief of studying partial effects. Howsoever calm Macbeth may appear without, the storm shall not only be kept up within, but with aggravated strife.—ED. ii.

52. **slipt**] CLARENDON: 'Slip' is used transitively with a person for the object in *Cymb.* IV, iii, 22. [For other examples of 'slip' used transitively, see SCHMIDT, *Lex.*]

Macb. Ile bring you to him.
Macd. I know this is a ioyfull trouble to you:
But yet 'tis one.
Macb. The labour we delight in, Phyſicks paine:
This is the Doore.
Macd. Ile make ſo bold to call, for 'tis my limitted
ſeruice. *Exit Macduffe.*
Lenox. Goes the King hence to day?
Macb. He does: he did appoint ſo.
Lenox. The Night ha's been vnruly:
Where we lay, our Chimneys were blowne downe,
And (as they ſay) lamentings heard i'th'Ayre
Strange Schreemes of Death,
And Prophecying, with Accents terrible,

53. Ma b] F_1.
56. *Phyſicks*] *Physick's* F_3F_4, Rowe. *physics* Pope et seq.
57. *This*] *That* Cap. (Corrected, *Notes* ii, 10), Ran.
57–59. *This...ſeruice.*] Ff, Rowe,+. Two lines, ending: *call,...ſeruice.* Han. et cet.
60. *hence*] *From hence* (reading *For ...King, From...ſo.*—two lines) Steev. Var. '03, '13.
61. *He does:*] Om. Pope,+.
62–65. *The Night...of Death,*] Ff, Huds. i. Three lines, ending: *lay,... ſay)...Death,* Rowe, et cet.
65. *Schreemes*] *ſcreems* F_4. *screams* Rowe.
66. *And Prophecying*] *And prophesyings* Han. [Cap.—'perhaps rightly.'] Ran.
66–69. *And ... time. The*] *And, ... time, the* Anon. Knt, Huds.

54. **trouble**] DELIUS: Macduff refers to Macbeth's hospitable reception of Duncan, not to his bringing him to Duncan's chamber. Of the latter service they would hardly speak with so much emphasis.

56. **Physicks**] STEEVENS: That is, *affords a cordial to it.*—MALONE: So in *Temp.* III, i, 1.—CLARENDON: The general sentiment here expressed is true, whether 'pain' be understood in its more common sense of *suffering*, or, as Macbeth means it, of *trouble.* Compare *Cymb.* III, ii, 34. [For other examples, see SCHMIDT, *Lex.*]

58. **bold to**] For many examples of 'bold' used in this sense, see SCHMIDT, *Lex.*

58. **limitted**] WARBURTON: That is, *appointed.*—STEEVENS: So in *Timon,* IV, iii, 430: 'For there is boundless theft In limited professions,' *i. e.* professions to which people are regularly and legally appointed.—CLARENDON: Such as the church, the bar, and medicine. It must be supposed that Macduff was, as we should say, a Lord of the Bedchamber. See *Meas. for Meas.* IV, ii, 176.

61. **He does**] STEEVENS: Perhaps Shakespeare designed Macbeth to shelter himself under an immediate falsehood, till a sudden recollection of guilt restrained his confidence, and unguardedly disposed him to qualify his assertion. A similar trait occurred in I, v, 68.

66. **And Prophecying**] WARBURTON: I make no doubt but the reader is before-

Of dyre Combuſtion, and confus'd Euents, 67
New hatch'd toth' wofull time·

67. *Combuſtion*] *combuſtions* Ff, Pope, Han. Cap. Var. '73.

67–69. *Euents, ... time. The*] Ff. *events, time: the* Pope, +, Knt, Wh. i. *events. ...time, the* Johns. conj. *events... time: the* Dyce, Cam. *events...time, the* Huds. Sing. ii, Wh. ii.

68–71. *New hatch'd...ſhake.*] Three lines, ending: *time. ...Night. ...ſhake.* Rowe, +, Knt, Huds. i, Sing. ii, Sta. Three lines, ending: *Bird...Earth... ſhake.* Han. et cet.

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hand with me in conjecturing that Shakespeare wrote: *Aunts prophesying*, i. e. *Matrons, old women.* So in *Mid. N. D.* he says: 'The wisest Aunt telling the saddest tale.' Where, we see, he makes them still employed on dismal subjects, fitted to disorder the imagination.—JOHNSON: I believe that no reader will either go before or follow the commentator in this conjecture.

66. **Prophecying**] WALKER (*Vers.* p. 119): Words in which a short vowel is preceded by a long one or a diphthong—among the rest may be particularly noticed such present participles *doing, going, dying, playing*, etc.—are frequently contracted; the participles almost always. [See, also, ABBOTT (§ 470).]—CLARENDON: Here used as a verbal noun, in its ordinary sense of *foretelling.*

67. **Combustion**] CLARENDON: Used metaphorically for *social confusion*, as in *Hen. VIII:* V, iv, 51. Cotgrave has: '— a tumult; hence, *Entrer en combustion avec.* To make a stirre, to raise an vprore, to keepe an old coyle against.' Raleigh, in his *Discourse of War in General* (*Works*, viii, 276, ed. 1829), says: 'Nevertheless, the Pope's absolving of Richard . . . from that honest oath . . . brought all England into an horrible combustion.' And Milton, *Paradise Lost*, vi, 225, uses the word in the same sense.

68. **New hatch'd**] JOHNSON: A *prophecy* of an *event new hatch'd* seems to be a *prophecy* of an *event past.* And *a prophecy new hatch'd* is a wry expression. The term *new hatch'd* is properly applicable to a *bird*, and that birds of ill omen should be *new hatch'd to the woful time*, that is, should appear in uncommon numbers, is very consistent with the rest of the prodigies here mentioned.—HEATH (p. 388): Johnson on review would scarce approve of the owlet hooting from the moment it was hatched, and filling that whole night with its clamours.—STEEVENS: 'Prophecying' is what is 'new hatch'd,' and in the metaphor holds the place of *the egg.* The 'events' are the fruit of such hatching.—MALONE: The following passage in which the same imagery is found, inclines me to believe that our author meant that 'new hatch'd' should be referred to events, though the events were yet to come. Allowing for his usual inaccuracy with respect to the active and passive participle, the events may be said to be 'the *hatch* and brood of time.' See *2 Hen. IV:* III, i, 82: 'The which observed, a man may *prophesy*, With a near aim, of the main chance of things *As yet not come to life*, which in their seeds And weak beginnings lie entreasured. Such *things* become the *hatch* and brood of *time.*' Here certainly it is the *thing* or *event*, and not the *prophecy*, which is the *hatch* of *time;* but it must be acknowledged, the word 'become' sufficiently marks the future time. If therefore the construction that I have suggested be the true one, 'hatch'd' must be here used for *hatching*, or *in the state of being hatch'd.*—'*To* the woful time' means—to *suit* the woful time.—KNIGHT: We have adopted a punctuation, suggested by a friend, which connects 'the obscure bird' with 'prophesying.'—CLARENDON: The extract above given from *2 Hen. IV:* III, i, 82, shows that the ordinary punctua-

The obſcure Bird clamor'd the liue-long Night.
Some ſay, the Earth was feuorous,
And did ſhake.

Macb. 'Twas a rough Night.

Lenox. My young remembrance cannot paralell
A fellow to it.

Enter Macduff.

Macd. O horror, horror, horror,
Tongue nor Heart cannot conceiue, nor name thee.

Macb. and Lenox. What's the matter?

69. *obſcure*] *obſcnre* F_2. *obscene* Walker, Wh. i, Huds. iii.
70. *feuorous*] *feaverous* F_3F_4, Rowe. *fev'rous* Pope,+.
75. Enter Macduff.] Re-enter Macduff, hastily. Cap.
76. Macd.] Macd. (without). Irving.
76, 77. *O horror...thee*] Ff, Rowe, +, Knt, Sta. Lines end: *Heart...thee* Cap. et cet.
77. *Tongue nor*] *Or tongue or* Pope, Han. *Nor tongue, nor* Theob.+.
thee.] *thee.* [Re-enter Macduff. Irving.

tion is right. 'Hatch'd to the time' may either be used like *born to the time*, i. e. *the time's brood*, or *hatched to suit the time*, as 'to' is used, *Coriol.* I, iv, 57.

69. **obscure**] WALKER (*Crit.* ii, 244): Read *obscene*. [WHITE made the same conjecture, independently and contemporaneously.]—DYCE (ed. ii.): That is, the bird that loves the dark. See, for the accent *óbscure*, I, vi, 30, and ABBOTT, § 492.

69. **clamor'd**] WALKER (*Crit.* i, 157): In many places this evidently means *wailing*. [See 'clamor' in an unusual sense, *Wint. Tale*, IV, iv, 277, this edition.]

70. **feuorous**] CLARENDON: This must be understood of ague-fever, much more common in old times than now when England is drained.

77. **Tongue**] DELIUS: The omission of *neither* before this word is as common in Shakespeare as the accumulated negatives that here follow it.

77. **nor . . . cannot**] STEEVENS: The use of the two negatives, not to make an affirmative, but to deny more strongly, is very common in Shakespeare. So in *Jul. Cæs.* III, i, 91. [For instances of a triple negative, see *Twelfth Night*, III, i, 163, this edition.—ED. ii.]

78. MOULTON (p. 163): The concealment of the murder forms a stage of the action which falls into two different parts: the single effort which faces the first shock of discovery, and the very different strain required to meet the slowly gathering evidence of guilt. In the scene of the discovery Macbeth is perfectly at home: energetic action is needed, and he is dealing with men. His acted innocence appears to me better than his wife's; Lady Macbeth goes near to suggesting a personal interest in the crime by her over-anxiety to disclaim it. Yet in this scene, as everywhere else, the weak points in Macbeth's character betray him: for one moment he is left to himself, and that moment's suspense ruins the whole episode. The sense of crisis proves too much for him, and under an ungovernable impulse he stabs the grooms. He thus wrecks the whole scheme. How perfectly Lady Macbeth's plan would have served if it had been left to itself is shown by Lenox's account of what he had seen.—ED. ii.

Macd. Confuſion now hath made his Maſter-peece:
Moſt ſacrilegious Murther hath broke ope
The Lords anoynted Temple, and ſtole thence
The Life o'th' Building.
Macb. What is't you ſay, the Life?
Lenox. Meane you his Maieſtie?
Macd. Approch the Chamber, and deſtroy your ſight
With a new *Gorgon.* Doe not bid me ſpeake:
See, and then ſpeake your ſelues: awake, awake,
Exeunt Macbeth and Lenox.
Ring the Alarum Bell: Murther, and Treaſon,
Banquo, and *Donalbaine: Malcolme* awake,
Shake off this Downey ſleepe, Deaths counterfeit,
And looke on Death it ſelfe: vp, vp, and ſee
The great Doomes Image: *Malcolme*, *Banquo*,
As from your Graues riſe vp, and walke like Sprights,

82. *Building*] *buildings* Rowe i.
83. *ſay,*] *ſay?* Ff et seq.
the Life] In Italics, Sta.
85. Macd.] Macb. Ff, Rowe i.
86. Gorgon. *Doe*] *Gorgon:—Do* Var. '78, '85, Ran. Mal. Var. Knt, Sing. ii, Dyce, Cam. Sta. Wh. ii.
88. Exeunt Macbeth and Lenox.] After *ſelues*, line 87, Dyce, Sta. Cam. Wh. ii. ...and enter Seyton in disordered dress. Booth.
89. *Ring*] Macd. *Ring* Rowe, Pope.
Bell:] *bell:* [To some Servants who are entering. Cap.
90. Donalbaine: Malcolme] *Malcolm! Donalbain!* Huds. iii. *Banquo and Donalbaine!* Robertson.
93. Banquo,] *Donalbain!* Han. *Banquo! riſe!* Johns. conj. (Obs.) *Banquo! all!* Lettsom, Huds. iii.

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81. **Temple**] DELIUS: Note the confusion of metaphor here. The temple cannot be properly designated as 'anointed'; it is Duncan who is 'the Lord's Anointed.'—CLARENDON: Reference is made in the same clause to *1 Samuel*, xxiv, 10: 'I will not put forth my hand against my lord, for he is the Lord's anointed'; and to *2 Corinthians*, vi, 16: 'For ye are the temple of the living God.'

86. **Gorgon**] CLARENDON: Shakespeare probably derived his knowledge of the Gorgon's head from Ovid, *Met*, v, 189–210. It is also alluded to in *Tro. and Cress.* V, 10, 18.

91. **counterfeit**] CLARENDON: So in *Lucrece*, 402, sleep is called 'the map of death,' and in *Mid. N. D.* III, ii, 364: 'Death-counterfeiting sleep.'

93. **great Doomes**] DELIUS: A sight as terrible as an image of the Last Judgment. So also Kent and Edgar exclaim at the sight of Cordelia hanging, *Lear*, V, iii, 264: 'Is this the promised end?—or image of that horror.' Macduff continues the image of the end of the world in his summons to Malcolm and Banquo in lines 94, 95.

94. **Sprights**] CLARENDON: Compare III, v, 30, and IV, i, 149, where the word means the spirits of the living man.

To countenance this horror. Ring the Bell. 95
Bell rings. Enter Lady.

95. *Ring the Bell*] Om. Theob.+. 96. SCENE V. Pope,+. Cap. Mal. Ran. Steev. Var. Dyce.

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95. **Ring the Bell**] THEOBALD: Macduff had said at the beginning of his Speech, 'Ring the Alarum bell,' but if the Bell had rung out immediately, not a Word of What he says could have been distinguish'd. 'Ring the Bell,' I say, was a Marginal Direction in the Prompter's Book for him to order the Bell to be rung the Minute that Macduff ceased speaking. In proof of this, we may observe that the Hemistich ending Macduff's Speech and that beginning Lady Macbeth's make up a complete Verse. Now, if 'Ring the bell' had been part of the Text, can we imagine that Shakespeare would have begun the Lady's speech with a broken Line?—MALONE: It should be remembered that stage-directions were often couched in imperative terms: 'Draw a knife,' 'Play musick,' 'Ring the bell,' etc. In the Folio we have here indeed also, 'Bell rings,' as a marginal direction; but this was inserted from the players misconceiving what Shakespeare had in truth set down in his copy as a dramatic direction to the property man, for a part of Macduff's speech; and to distinguish the direction which they inserted, from the supposed words of the speaker, they departed from the usual imperative form. Throughout the whole of the preceding scene we have constantly an imperative direction to the prompter: 'Knock within.'—KNIGHT: But how natural is it that Macduff, having previously cried, 'Ring the alarum bell,' should repeat the order! The temptation to strike out these words was the silly desire to complete a ten-syllable line.—KEIGHTLEY: Macduff, in his anxiety and impatience, reiterates his order.

96. **Bell rings**] J. COLEMAN (*Gentleman's Maga.* March, 1889): In [Charles] Kean's production of Macbeth, the terror-stricken group, at the end of the murder-scene, created a veritable sensation. When the alarm-bell rang out crowds of half-dressed men, demented women and children, soldiers with unsheathed weapons, and retainers with torches, streamed on and filled the stage in the twinkling of an eye. Wild tumult and commotion were everywhere, while in the centre of the seething crowd, with pale face and flashing eyes, the murderer held aloft his blood-stained sword!—ED. ii.

96. **Enter Lady**] KNOWLES (p. 57): And now let us inquire how the presence of Lady Macbeth can be dispensed with at this juncture. Would she take a share in every other scene of the tragic enterprise, and absent herself from this last and most critical one? As the mistress of the castle, why should she keep her room while her stairs and corridors are thronged with the rush of feet in amazeful haste? Would it not be suspicious that, while the whole castle is afoot, the mistress of it should remain sitting? There is every reason for Lady Macbeth's co-operation in this scene, and not one for her absence, except the reason of the actress who personates Lady Macbeth, that it is not worth while to come on for three or four times for the mere sake of probability and propriety. Our stage has been injured, and the taste of our audiences vitiated by the studying of mere effect. Shakespeare perfectly well knew where Lady Macbeth or any other woman would be found at such a juncture. Not in her bed-chamber, but in her hall, in the very midst of the hurly-burly. And there he has placed her, to suffer the rebuke of the actor, to be told most ignorantly that she has no business there, and to be sent to her chamber again, where if even on

Lady. What's the Buſineſſe? 97
That ſuch a hideous Trumpet calls to parley
The ſleepers of the Houſe? ſpeake, ſpeake.
Macd. O gentle Lady, 100
'Tis not for you to heare what I can ſpeake:
The repetition in a Womans eare,
Would murther as it fell.
Enter Banquo.
O *Banquo*, *Banquo*, Our Royall Maſter's murther'd. 105
Lady. Woe, alas:
What, in our Houſe? 107

98. *a*] *an* Rowe ii, +, Var. '73.
99. *ſpeake, ſpeake.*] *speak.* Pope, +.
100. *O*] Om. Pope, +.
103–108. *Would...where*] Ff, Rowe, Pope, Knt, Sing. ii, Sta. Lines end: *O* Banquo, Banquo,...*alas:*...*where.* Theob. et cet.
104. Enter Banquo.] After line 105, Theob. Warb. Johns. Cap. Var. Mal. Ran. Steev. Var. After line 102, Coll. Hal. Wh. i. After line 95, Booth. Enter ...and others. Cap. Enter... unready Coll. (MS). Enter...and others, from all sides; all in disordered dress. Booth.

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account of her mere anxiety as to the issue, she could not have remained.—ED. ii.—FLETCHER (p. 164): The total omission of Lady Macbeth in this scene is a theatrical mutilation which involves a doubly gross improbability. On the one hand, the lady's clear understanding of the part it behooves her to act, and her perfect self-possession, must of themselves bring her forward as the mistress of the mansion. On the other hand, her solicitude to see how her nervous lord conducts himself under this new trial of his self-possession, so vital to them both, must force her upon the scene. Besides, this one brief suppression strikes out one complete link in the main dramatic interest.—ED. ii. [FLETCHER doubtless refers to the acting version as given in Inchbald's *British Theatre*. IRVING restored Lady Macbeth to this scene. BOOTH followed the older version.—ED. ii.]

102–103. **The repetition . . . fell**] D'HUGUES: It is probable that these words of Macduff suggested to Lady Macbeth the idea of that simulated fainting fit which shortly follows, and which certain commentators have wrongly wished to ascribe to her sensibility.—ED. ii.

107. **House**] WARBURTON: Had she been innocent, nothing but the murder itself, and not any of its aggravating circumstances, would naturally have affected her. As it was, her business was to appear highly disordered at the news. Therefore, like one who has her thoughts about her, she seeks for an aggravating circumstance, that might be supposed most to affect her personally; not considering, that by placing it there, she discovered rather a concern for herself than for the king. On the contrary, her husband, who had repented the act, and was now labouring under the horrors of a recent murder, in his exclamation, gives all the marks of sorrow for the fact itself.—[NOEL (p. 43): Here Lady Macbeth *almost* betrays herself, as she cannot but recognise, on meeting Banquo's steady gaze. 'What, in our house?' she cries inconsequently, and then perceives that she has blundered. She hears, as in a dream, the sententious and lachrymose expletives of her husband. Can he

Ban. Too cruell, any where.
Deare *Duff*, I prythee contradict thy ſelfe,
And ſay, it is not ſo.

Enter Macbeth, Lenox, and Roſſe.

Macb. Had I but dy'd an houre before this chance,
I had liu'd a bleſſed time : for from this inſtant,
There's nothing ſerious in Mortalitie :
All is but Toyes : Renowne and Grace is dead,
The Wine of Life is drawne, and the meere Lees
Is left this Vault, to brag of.

Enter Malcolme and Donalbaine.

Donal. What is amiſſe?

109. *Deare* Duff] *Macduff* Pope, +. *contradict*] *contract* Ff.
111. Enter ... Roſſe.] Ff, Rowe, +, Glo. Coll. iii, Wh. ii. (subs.) Re-enter Macbeth and Lenox. Cap. et cet.
112. *dy'd*] *di'd* Wh. i. *died* Wh. ii.
113. *had*] *have* Robertson. *bleſſed*] *blessèd* Dyce.
115. *is dead*] *are dead* Han.
117. *Is*] *are* Han.

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stand there and prate on what, a short time ago, he was afraid to look on? What had made him so ready to strike at the hapless grooms when, but a moment before, he seemed to melt with fear at the sight of the blood upon his hands? Now, whilst she is tottering and all objects wildly careering before her eyes, he is grandiloquently expatiating on the deed itself. He had passed beyond her tutelage, and had imbibed the spirit of the time. No wonder that she cried, 'Help me hence, ho!'—ED. ii.]

111. **and Rosse**] COLLIER : Rosse has not been on the stage in this act, and he is employed in the next scene. We have, therefore, had no difficulty in correcting an error which runs through the Ff. [See *Text. Notes.*]—DYCE : There seems an impropriety in his absence (as well as in that of Angus) on the present occasion : but I do not see by what arrangement he can be introduced in this scene early enough to accompany Macbeth and Lenox to the chamber of the king.—DELIUS : If the stage-direction of the Folios be correct, its only purpose was to bring upon the stage as many persons at once as possible.—[LIBBY (p. viii.) : Ross, having put Macbeth under obligation to him by his intrigue against Cawdor, follows the new Thane of Cawdor to Inverness. He does not appear in the castle on the morning of the murder of Duncan, but shortly after the removal of Duncan's body he is found in the neighborhood.—ED. ii.—Has not Libby overlooked the stage-direction as given in the Folio ; and followed the emendation suggested by Capell? See *Text. Notes.*—ED. ii.]

117. **Vault**] ELWIN : A metaphorical comparison of this world vaulted by the sky and robbed of its spirit and grace, with a vault or cellar from which the wine has been taken and the dregs only left.

Macb. You are, and doe not know't:
The Spring, the Head, the Fountaine of your Blood
Is ſtopt, the very Source of it is ſtopt.
Macd. Your Royall Father's murther'd.
Mal. Oh, by whom?
Lenox. Thoſe of his Chamber, as it ſeem'd, had don't:
Their Hands and Faces were all badg'd with blood,
So were their Daggers, which vnwip'd, we found
Vpon their Pillowes: they ſtar'd, and were diſtracted,
No mans Life was to be truſted with them.
Macb. O, yet I doe repent me of my furie,
That I did kill them.
Macd. Wherefore did you ſo?
Macb. Who can be wiſe, amaz'd, temp'rate, & furious,
Loyall, and Neutrall, in a moment? No man:

120. *You are*] *You are*— Mull.
know't] *know it* Var. Mal. Steev. Var. Sing. i.
121, 126, 137. *Blood*] *bloud* F_3F_4.
125. *ſeem'd, had*] *ſeems, have* Harry Rowe.
126. *badg'd*] *bath'd* Mal. conj. (withdrawn).
127–129. *So were...with them.*] Four lines, ending: *found* ... *Pillowes:* ... *Life* ... *them.* Steev. Var. Dyce, Cam. Wh. ii.
129. *No*] *As no* Han. Cap.
131. *them.*] *them*— Rowe, Pope, Han.
133. *amaz'd*] *maz'd* M. H. (Gent. Mag. lix, p. 35, 1789).

120, 121. **You . . . Fountaine**] AS YOU LIKE IT (*Gent. Maga.* lix, p. 810): By thus altering the punctuation the meaning will be much more intelligible: 'You are, and do not know it, The spring, the head: the fountain,' etc.

132. **Wherefore did you so**] KNOWLES (p. 60): Here occurs the strongest reason for the presence of Lady Macbeth. Macduff makes no attempt to conceal that he attaches suspicion to the fact of Macbeth's having slain the grooms. Macbeth must extricate himself here thoroughly and at once by vindicating what appears questionable. Take [Lady Macbeth] away, the situation is deprived of half its impressiveness. And who doubts that he is not only heartened, but inspired by her presence? He gasps while he replies: 'Who can be wise, amazed, temperate, and furious, In a moment? No man.' The danger is warded off for the time. By this last act of boldness and self-collectedness, he atones for all past remissness and vacillation. Her spirit is reassured. Her presence is now no longer necessary. She affects natural exhaustion, and cries to be assisted out.—ED. ii.

133–143. VISCHER (*Vorträge*, ii, p. 93): It is apparent that he is acting a part. But how is it with him in reality? His natural self seeks relief from the weight of its disguising mask. He is ever full to overflowing with fantastic images. In order to counterfeit it is only needful for him to be his own true self, and he will act the part well. He has but to express what he should simulate, that is, how utterly destroyed he feels, and the thing is done.—ED. ii.

Th'expedition of my violent Loue
Out-run the pawſer, Reaſon. Here lay *Duncan*,
His Siluer skinne, lac'd with his Golden Blood,
And his gaſh'd Stabs, look'd like a Breach in Nature,
For Ruines waſtfull entrance: there the Murtherers,
Steep'd in the Colours of their Trade; their Daggers
Vnmannerly breech'd with gore: who could refraine,

135–143. Mnemonic, Warb.
136. *Out-run*] *Out-ran* D'Av. Johns. Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Coll. Huds. Wh. i, Ktly.
137. *Golden*] *goary* Pope, Han.

136. **pawser**] ABBOTT (§ 443): *-Er* is sometimes appended to a ***noun*** for the purpose of signifying an agent. Thus: 'A Roman sworder'—*2 Hen. VI:* IV, i, 135. 'A moraler'—*Oth.* II, iii, 301. 'Justicers'—*Lear*, IV, ii, 79. 'Homager'—*Ant. & Cleo.* I, i, 31. In the last two instances the *-er* is of French origin, and in many cases, as in 'enchanter,' it may seem to be English, while really it represents the French *-eur*. The *-er* is often added to show a masculine agent where a noun and a verb are identical: 'Truster'—*Hamlet*, I, ii, 172. 'Causer'—*Rich. III:* IV, iv, 122. 'my origin and ender'—*Lov. Comp.* 222; and in this [present] line.

137. **lac'd**] THEOBALD (Nichols, ii, 523): By 'lac'd,' I am apt to imagine our Poet meant to describe the blood running out, and diffusing itself into little winding streams, which looked like the *work of lace* upon the skin. So *Cymb.* II, ii, 22, and *Rom. & Jul.* III, v, 8.—WARBURTON: The whole speech is an unnatural mixture of far-fetched and commonplace thoughts, that shows him to be acting a part.—JOHNSON: No amendment can be made to this line, of which every word is equally faulty, but by a general blot. It is not improbable that Shakespeare put these forced and unnatural metaphors into the mouth of Macbeth, as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy and the natural outcries of sudden passion. This whole speech, so considered, is a remarkable instance of judgement, as it consists entirely of antithesis and metaphor.—STEEVENS: The allusion is to the decoration of the richest habits worn in the age of Shakespeare, when it was usual to *lace* cloth of *silver* with *gold*, and cloth of *gold* with *silver*. The second of these fashions is mentioned in *Much Ado*, III, iv, 19.—HARRY ROWE: The other day, my wooden Macbeth declared in the green-room that this line was nonsense. Being old enough to know the folly of disputing with a blockhead, I only desired him to favour me with a better. He accordingly repeated: 'His snow-white skin streaked with his crimson blood.' This, though not an extraordinary good line, has something like sense to recommend it.—ABBOTT (§ 529): A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture, as in these lines. There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd legs*. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison.

141. **breech'd**] WARBURTON: This nonsensical account must surely be read thus: '*Unmanly reech'd* with gore.' *Reech'd*, soiled with a dark yellow, which is the colour of any reechy substance, and must be so of steel stain'd with blood. They

That had a heart to loue; and in that heart, 142
Courage, to make's loue knowne?
Lady. Helpe me hence, hoa. 144

143. *make's*] *make his* Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Ktly. 144. *hoa.*] *hoa.* [Seeming to faint. Rowe, +, Cap.

were *unmanly* stain'd with blood, because such stains are often most honourable.—JOHNSON: An 'unmannerly' dagger and a dagger 'breech'd' are expressions not easily to be understood. There are undoubtedly two faults here which I have endeavoured to take away by reading: '*Unmanly drench'd* with gore,'—*I saw* drench'd *with the king's blood not only instruments of murder but evidences of cowardice*. . . . Warburton's emendation is perhaps right.—JENNENS: Shakespeare's first thought might have been: 'Their naked daggers were covered with gore.' *Nakedness* suggested the word 'unmannerly,' and *covered* the word 'breeches,' the covering of nakedness. —FARMER: That is, *sheath'd* with blood. In the 6th Dialogue of Erondell's *French Garden*, 1605 (which I am persuaded Shakespeare read in the English, and from which he took, as he supposed, this quaint expression), we have: 'Boy, go fetch your master's silver-hatched daggers, you have not brushed their *breeches*, bring the brushes,' etc. Shakespeare was deceived by the pointing, and evidently supposes *breeches* to be a new and affected term for *scabbards*.—HEATH (*Revisal*, etc. p. 388): Seward in his Notes on Beaumont & Fletcher, i, p. 380, and ii, p. 276, mentions another interpretation: 'Stained with gore up to the *breeches*, that is, to their hilts.' But, as he justly observes, the lower end of a cannon is called its *breech*, yet the *breech* of a dagger is an expression which could not be used with propriety. He conjectures the true reading to have been *hatch'd*, that is, gilt; and adduces some instances from Fletcher which seem fully to prove the use of the word in that signification. . . . My own conjecture is: '*In a manner lay drench'd* with gore.' The qualifying form of expression, *In a manner*, seems to have a peculiar propriety. A dagger cannot imbibe blood, nor be saturated with it like a sponge, which is the idea conveyed by the word *drench'd*, but it may appear as if it were so. —DOUCE: The present expression, though in itself something *unmannerly*, simply means *covered as with breeches*.—NARES: Instead of concluding with Farmer that Shakespeare had seen that passage from Erondell and mistaken it, we should use it to confirm the true explanation, viz.: 'Having their very hilt, or breech, covered with blood.' Sheaths of daggers are wiped, not brushed, and Shakespeare could not have supposed them to be here meant; it was evidently the silver hatching that required the brush. We cannot, however, conceive of Shakespeare looking for paltry authorities, or even thinking of them when he poured forth his rapid lines. He doubtless took up the metaphor as it occurred to him without further reflection. —DYCE (*Gloss.*): Probably Douce is right.—CLARENDON: We doubt not the blade, and not the *handle*, is meant. Compare *Twelfth Night*, III, iv, 274.

141–143. who . . . knowne] VISCHER (*Vorträge*, ii, p. 94): What consummate art is this; to cause a man to counterfeit, and yet speak but the truth in counterfeiting! What he says to the princes, likewise, even in simulating, implies intimate compassion.—ED. ii.

143. make's] CLARENDON: The abbreviation ''s' for *his* is very common even in passages which are not colloquial nor familiar.

144. hoa] WHATELEY (p. 77, *note*): On Lady Macbeth's seeming to faint, while

[144. hoa]

Banquo and Macduff are solicitous about her, Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned.—MALONE: A bold and hardened villain would, from a refined policy, have assumed the *appearance* of being alarmed about her, lest this very imputation should arise against him. The irresolute Macbeth is not sufficiently at ease to act such a part.—FLETCHER (p. 129): Remembering the burst of anguish which had been forced from her by Macbeth's very first ruminations upon his act: 'These deeds must not be thought after these ways; *so, it will make us mad*,' [II, ii, 45], it will be seen what a dreadful accumulation of suffering is inflicted on her by her husband's own lips, painting in stronger, blacker colours than ever, the guilty horror of their common deed. Even her indomitable resolution may well sink for the moment under a stroke so withering, for which, being totally unexpected, she came so utterly unprepared. It is remarkable that, upon her exclamation of distress, Macduff, and shortly after, Banquo, cries out, 'Look to the lady'; but that we find not the smallest sign of attention paid to her situation by Macbeth himself, who, arguing from his own character to hers, might regard it merely as a dexterous feigning on her part. A character like this, we cannot too often repeat, is one of the most cowardly selfishness and most remorseless treachery, which all its poetical excitability does but exasperate into the perpetration of more and more extravagant enormities.—HORN (i, 66): Lady Macbeth's amiable powers give way, and the swoon is real. It moreover gives us an intimation of her subsequent fate.—[WILSON (p. 637): *Buller*. Is Lady Macbeth's swooning, at the close of her husband's most graphic picture of the position of the corpses, real or pretended? *Seward*. Real. *Talboys*. Pretended. *Buller*. Sir? *North*. I reserve my opinion. *Talboys*. Not a faint—but a *feint*. She cannot undo that which is done; nor hinder that which he will do next. She must mind her own business. Now distinctly her own business—is to faint. A high-bred, sensitive, innocent Lady, startled from her sleep to find her guest and King murdered, and the room full of aghast nobles, cannot possibly do anything else but faint. Lady Macbeth, who 'all particulars of duty knows,' faints accordingly. *North*. Seward, we are ready to hear you. *Seward*. She has been about a business that must have somewhat shook her nerves—granting them to be of iron. She would herself have murdered Duncan had he not resembled her Father as he slept; and on sudden discernment of that dreadful resemblance, her soul must have shuddered, if her body served her to stagger away from parricide. On the deed being done, she is terrified after a different manner from the doer of the deed; but her terror is as great; and though she says: 'The sleeping and the dead are but as pictures—'tis the eye of childhood That fears a painted Devil,' believe me that her face was like ashes, as she returned to the chamber to gild the faces of the grooms with the dead man's blood. That knocking, too, alarmed the Lady—believe me—as much as her husband; and to keep cool and collected before him, so as to be able to support him at that moment with her advice, must have tried the utmost strength of her nature. Call her Fiend—she was a Woman. Down stairs she comes—and stands among them all, at first like one alarmed only—astounded by what she hears—and striving to simulate the ignorance of the innocent—'What, in our house?' 'Too cruel anywhere!' What she must have suffered then Shakespeare lets us conceive for ourselves; and what on her husband's elaborate description of his inconsiderate additional murders. 'The whole is too much for her'—she 'is perplexed in the extreme'—and the sinner swoons. *North*. Seward suggests a bold, strong, deep, tragical turn of the scene—

Macd. Looke to the Lady. 145
Mal. Why doe we hold our tongues,

145–150. *Looke to...feize vs?*] Lines end: *Lady. ...clayme...ſpoken...hole,... vs?* Walker.

145. *Lady*] *Lady.* [Gather about her. Cap. Lady M. is carried out. Irving.

146–152. As an aside, Sing. ii, Sta. Wh. Glo. Dyce ii, iii, Huds. ii, iii.

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that she faints actually. Well—so be it. . . . If she faints really, and against her will, having forcible reasons for holding her will clear, she must be shown fighting, to the last effort of will, against the assault of womanly nature, and drop, vanquished, as one dead, without a sound. But the Thaness calls out lustily—she remembers, 'as we shall make our griefs and clamours roar upon his death.' She makes noise enough—takes good care to attract everybody's attention to her performance—for which I commend her. Calculate as nicely as you will—she distracts or diverts speculation, and makes an interesting and agreeable break in the conversation—I think that the obvious meaning is the right meaning—and *that she faints on purpose*. . . . *Buller.* In Davies, *Anecdotes of the Stage*, I remember reading that Garrick would not trust Mrs Pritchard with the Swoon. . . . Therefore, by the Great Manager, Lady Macbeth was not allowed in the Scene to appear at all. His belief was, that with her Ladyship it was a feint. . . . She was not, I verily believe, given to fainting—perhaps this was the first time she had ever fainted since she was a girl. *Now* I believe she did. She would have stood by her husband at all hazards had she been able, both on his account and her own; she would not have so deserted him at such a critical juncture; her character was of boldness rather than duplicity; her business now—her duty—was to brazen it out; but she grew sick—qualms of conscience, however terrible, can be borne by sinners standing upright at the mouth of hell—but the flesh of man is weak, in its utmost strength, when moulded to woman's form—other qualms assail suddenly the earthly tenement—the breath is choked—the 'distracted globe' grows dizzy—they that look out of the windows know not what they see—the body reels, lapses, sinks, and at full length smites the floor. . . . And nothing more likely to make a woman faint than that revelling and wallowing of his in that bloody description. *North.* By the Casting Vote of the President—*Feint.*—W. W. STORY (p. 278): At this point the two characters of Lady Macbeth and her husband cross each other. She has thus far only made the running for Macbeth, and he now takes up the race and passes her; she not only does not follow, but withdraws. Henceforth he rushes to his goal alone.—MOULTON (p. 164): It matters little whether we suppose the fainting assumed, or that [Lady Macbeth] yields to the agitation she has been fighting so long. The point is that she chooses this exact moment for giving way: she holds out to the end of her husband's speech, then falls with a cry for help; there is at once a diversion and she is carried out. . . . Lady Macbeth's fainting saved her husband.—R. G. WHITE (*Studies in Sh.* p. 70): Lady Macbeth saw at once that he had blundered in killing the men, and had thus attracted rather than diverted suspicion; and she saw also that he was overdoing his expression of grief and horror; and therefore instantly diverted attention from him by seeming to faint and by calling for assistance. She succeeded thus in diverting Macduff's mind, and gained time for consultation.—VISCHER (*Vorträge*, ii, p. 94): I am convinced that Shakespeare here wishes us to understand that this fainting of Lady Macbeth is partly real, partly

That moſt may clayme this argument for ours? 147
Donal. What ſhould be ſpoken here,
Where our Fate hid in an augure hole,
May ruſh, and ſeize vs? Let's away, 150
Our Teares are not yet brew'd.
Mal. Nor our ſtrong Sorrow
Vpon the foot of Motion.
Banq. Looke to the Lady:
And when we haue our naked Frailties hid, 155

148–150. *What...away,*] Ff, Rowe, Cap. Sta. Lines end: *here,...hole,... Teares* Pope,+, Var. Mal. Ran. Steev. Var.'03,'13, Sing. ii, Ktly. Ending: *ſpoken...hole,... Teares* Var. '21, Sing. i, Coll. Huds. Wh. i. Ending: *Fate... vs?...away;* Dyce, et cet.

149, *hid in*] *hid within* Ff, Rowe,+, Cap. Var. Steev. Var. '03, '13. *hidden in* Jackson. *hide we in* Sta. conj. (Athenæum, 2 Nov. 1872).

149. *augure*] *awger* F_3F_4, Rowe. *augre* Pope,+. *auger* Knt.
augure hole] *Ogre's hole* Del. conj. (withdrawn).

151–153. *are... Vpon*] One line (reading *on* for *upon*), Pope,+, Steev. Var. '03.

152. *Sorrow*] *sorrow yet* Ktly.

154. *Looke*] *Look there* Han.
Lady] *Lady.* [Lady Macbeth is carried out. Rowe et seq. Lady Macbeth swoons. Coll. ii. (MS).

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feigned. She pretends to faint; and this was not difficult, because she was actually on the verge of so doing.—ED. ii.]

147. **argument**] CLARENDON: That is, *subject, theme of discourse.* Compare Milton, *Paradise Lost*, i, 24: 'The height of this great argument.' [For other examples of 'argument' used in this sense, see SCHMIDT, *Lex.*]

149. **augure hole**] STEEVENS: So in *Coriol.* IV, vi, 87.—CLARENDON: The place is so full of murderous treachery that, observe we never so carefully, we may overlook the minute hole in which it lurks.

151. **brew'd**] DELIUS: This metaphor is amplified in *Tit. And.* III, ii, 38.—CLARKE: In contemptuous allusion to the feigned lamentation of the host and hostess, which the young princes evidently see through.

152. **Sorrow**] CLARENDON: Sorrow in its first strength is motionless, and cannot express itself in words or tears. Compare IV, iii, 245, and *3 Hen. VI:* III, iii, 22. —[SHERMAN: The general effect of these asides, while Lady Macbeth is tended and removed, is to indicate that the fear of the sons is intenser than their grief, as also to prevent our thinking them heartless because undemonstrative while others weep.—ED. ii.]

155. **naked Frailties**] STEEVENS: When we have clothed our half-drest bodies, which may take cold from being exposed to the air.—MALONE: The Porter had observed that this place was too cold for hell.—HARRY ROWE [reading 'half-cloathed bodies']: Perhaps my dislike to these words may proceed from the circumstance of my comedians constantly sleeping with all their clothes on.—DAVIES (ii, 98): Mr Garrick would not risk the appearance of half, or even disordered, dress, though extremely proper, and what the incident seemed to require. But the words will, I think, very easily bear another meaning: 'When we have recovered ourselves from that grief and those transports of passion which, though justifiable from

That ſuffer in expoſure; let vs meet,
And queſtion this moſt bloody piece of worke,
To know it further. Feares and ſcruples ſhake vs:
In the great Hand of God I ſtand, and thence,
Againſt the vndivulg'd pretence, I fight
Of Treaſonous Mallice.
Macd. And ſo doe I.
All. So all.
Macb. Let's briefely put on manly readineſſe,
And meet i'th' Hall together.
All. Well contented. *Exeunt.*
Malc. What will you doe?
Let's not conſort with them:
To ſhew an vnfelt Sorrow, is an Office

157. *bloody*] *bloudy* F_3F_4.
158. *Feares*] *Fear* Hal.
Feares...vs] As an aside, Mull.
160. *vndivulg'd*] *vn-divulg'd* F_3F_4, Rowe i.
162. Macd.] Macb. Rowe,+, Var. Mal. Ran. Steev. Var. Sing. i.
162. *And*] Om. Pope,+, Var. '73.
164. Macb.] Ban. Mull.
166. Exeunt] ...all but Malcolm and Donalbain. Han. et seq.
167, 168. *What ... them*] One line, Rowe et seq.

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natural feeling and the sad occasion, do but expose the frailty and imbecility of our nature.'—CLARENDON: All the characters appeared on the scene in night-gowns, with bare throats and legs.

160. **pretence**] HEATH (p. 390): I fight against whatever yet undivulged pretence may be alleged by treasonous malice in justification of this horrid crime.—STEEVENS: That is, *intention, design.* So in II, iv, 34. Banquo means: I put myself under the direction of God, and relying on his support, I here declare myself an eternal enemy to this treason, and to all its *further designs that have not yet come to light.*—[LIBBY: This is as near as Banquo can come to declaring in public what he feels so certain of in III, i, where he says, 'I fear thou play'd'st most foully for it.' In that same damning speech he hopes he may prosper from foul means himself. This speech fixes the hate of Macbeth upon him irrevocably. Banquo committed treason enough in the name of God, yet he could not equivocate to Heaven.—ED. ii.]

164. **readinesse**] M. MASON (*Comments on Beaumont & Fletcher*, App. p. 22): To be *ready*, in all the ancient plays, means to be dressed. By 'manly readiness' Macbeth means that they should put on their armour.—KEIGHTLEY: To *ready* the hair is still used in some places for combing and arranging it.—CLARENDON: This involves also the corresponding habit of mind. Compare the stage-direction in *1 Hen. VI.*: II, i, 38: 'Enter, several ways, the Bastard of Orleans, Alençon, and Reignier half ready and half unready.'

169. **an vnfelt Sorrow**] D'HUGUES: It is easy to see that the two young princes are not without suspicion of the treason of which their father has been the victim.

Which the falſe man do's eaſie. 170
Ile to England.
Don. To Ireland, I:
Our ſeperated fortune ſhall keepe vs both the ſafer:
Where we are, there's Daggers in mens Smiles;
The neere in blood, the neerer bloody. 175
Malc. This murtherous Shaft that's ſhot,
Hath not yet lighted: and our ſafeſt way, 177

170, 171. *Which ... England*] One line, Rowe et seq.

172–175. *To ... bloody*] Lines end: *fortune...are,...blood,...bloody.* Rowe et seq.

175. *neere*] *near'* Del. Huds. iii. *blood ... bloody*] *bloud ... bloudy* F_3F_4.

Each one of their remarks are slightly veiled allusions to him whom they believe to be the true author of the crime.—ED. ii.

170. **easie**] ABBOTT (§ 1): In early English many adverbs were formed from adjectives by adding *e* (dative) to the positive degree: as *bright*, adj.; *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*) which could never form adverbs in *e* were used as adverbs. We still say colloquially, 'come *quick*,' 'the moon shines *bright*,' etc. But Shakespeare could say [as in the present line and in II, i, 26].—CLARENDON: In the next scene 'like' is used for *likely*, line 41.

174. **there's**] ABBOTT (§ 335): When the subject is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection. Such passages are very common, particularly in the case of 'There is.'—CLARENDON: Like *il y a* in French. Donalbain suspects all, but most his father's cousin, Macbeth.

175. **neere**] STEEVENS: He suspected Macbeth; for he was the *nearest in blood* to the two princes, being the cousin-german of Duncan.—WALKER (*Crit.* i, 190): For *nearer*, a contraction for the old *negher*, for which latter see Chaucer.—CLARENDON: Compare, for the sense, Webster, *Appius and Virginia*, V, ii: 'Great men's misfortunes thus have ever stood,—They touch none nearly, but their nearest blood.' [See ALLEN'S note, quoted at I, iv, 5, supra.]

175. **neerer**] ABBOTT (§ 478): *Er* final seems to have been sometimes pronounced with a kind of 'burr,' which produced the effect of an additional syllable; just as 'Sirrah' is another and more vehement form of 'Sir.'—[BUTLER (p. 172): All the commentators say that by 'the near in blood' Donalbain means Macbeth, whom he suspects of the murder. My opinion is that he means himself and Malcolm. We who are near in blood to the murdered king are nearer to being made bloody; that is, murdered.—ED. ii.]

177. **lighted**] JOHNSON: The design to fix the murder upon some innocent person has not yet taken effect.—STEEVENS: The shaft is not yet lighted, and though it has done mischief in its flight, we have reason to apprehend still more before it has spent its force and falls to the ground. The end for which the murder was committed is not yet attained. The death of the king only, could neither insure the crown to Macbeth, nor accomplish any other purpose, while his sons were yet living,

Is to auoid the ayme. Therefore to Horſe, 178
And let vs not be daintie of leaue-taking,
But ſhift away: there's warrant in that Theft, 180
Which ſteales it ſelfe, when there's no mercie left.
Exeunt. 182

Scena Quarta.

Enter Roſſe, with an Old man. 2

Old man. Threeſcore and ten I can remember well,
Within the Volume of which Time, I haue ſeene 4

178. *Horſe*] *houſe* Ff.
181. *it ſelfe*] *itself* Warb. et seq.
1. SCENE II. Rowe, Dyce, Wh. Huds. iii, Dtn. SCENE VI. Pope, +. (The Scene. Om. Booth, Irving.) Outside of Macbeth's Castle, Theob. Cam. Coll. iii, Wh. ii. Without the Castle. Han. Furness, et cet.
4. *haue*] *I've* D'Av. Pope, +, Dyce ii, iii.

who had, therefore, just reason to apprehend they should be removed by the same means.

180. **shift**] CLARENDON: Quiet or stealthy motion is implied, as in *As You Like It*, II, vii, 157.

182. BOOTH ends this act thus: after line 143: '*Ban.* Fears and scruples shake us: In the great hand of God I stand; and thence Against the undivulged pretence I fight Of treasonous malice. *Macduff.* And so do I. *All.* So all. *Macbeth.* Let's meet i' the hall together, To question this most bloody piece of work, To know it further. *All.* Well contented. (*Curtain.*)' Thus, IRVING: after line 147: '*Donalbain* (Aside). Let's away; Our tears are not yet brew'd. *Malcolm* (Aside). I'll to England. *Donalbain* (Aside). To Ireland I. *Mal.* (Aside). This murd'rous shaft that's shot Hath not yet lighted; and our safest way Is to avoid the aim. [Exeunt Mal. and Don.] *Ban.* Fears and scruples shake us: In the great hand of God I stand, and thence Against the undivulged pretence I fight Of treasonous malice. *Macd.* And so do I. *All.* So all. *Macb.* Let's briefly put on manly readiness, And meet i' th' hall together. *Ban.* And question this most bloody piece of work, To know it further. *All.* Well contented. (*Exeunt.*)'—ED. ii.

1. LIBBY: This scene is meant to show Ross skulking about in safety, spying out the turn of events, . . . to contrast the candid and loyal Macduff with the cunning and plausible Ross. They show the extreme types of the conduct of the nobles on hearing of Macbeth's stroke.—ED. ii.

2. **an Old man**] FLETCHER (p. 164): A minor theatrical injury, but still injurious, is the omission of the 'old man,' and of the dialogue which passes between him and Rosse outside the castle. It was plainly one deliberate aim of the great artist, to keep the association and affinity, which he chose to establish between spiritual and material storm and darkness, continually before us.—ED. ii.

Houres dreadfull, and things ſtrange: but this ſore Night
Hath trifled former knowings.
Roſſe. Ha, good Father,
Thou ſeeſt the Heauens, as troubled with mans Act,
Threatens his bloody Stage: byth' Clock 'tis Day,
And yet darke Night ſtrangles the trauailing Lampe:
Is't Nights predominance, or the Dayes ſhame,
That Darkneſſe does the face of Earth intombe,

6. *trifled*] *ſtifled* D'Av.
7. *Ha*] *Ah* Rowe et seq.
9. *Threatens*] Ff, Ktly. *Threaten* Rowe, et cet.
his] *this* Theob. Warb. Johns.
9, 31. *bloody*] *bloudy* F_3F_4.
9. *Stage*] *strage* Warb. conj. (withdrawn).
9. *byth'*] Ff, Rowe, +, Wh. *by the* Cap. et cet.
10. *trauailing*] F_2, Coll. *travelling* F_3F_4, et cet.
11. *Is't*] *Is it* Cap. Var. Mal. Ran. Steev. Var, Sing. i. *Is't'* Allen MS.
Dayes] *Day's* F_3F_4 et seq.

5. **sore**] CLARENDON: From Anglo-Saxon *sár*, grievous, painful; connected with the German *schwer*. The Scotch *sair* is still used in much the same sense as 'sore' once was in England.

6. **trifled**] CLARENDON: Not used elsewhere in the same sense. It is, however, used transitively in *Mer. of Ven.* IV, i, 298: 'We trifle time.' [For conversion of nouns and adjectives into verbs, see ABBOTT, § 290.]

6. **knowings**] CLARENDON: Not used as a plural elsewhere by Shakespeare, nor apparently in the concrete sense, as here: 'A piece of knowledge.' It means 'knowledge' or 'experience' in *Cymb.* II, iii, 102.

10. **trauailing**] COLLIER (ed. i.): The words *travel* and 'travail' (observes the Rev. Mr Barry) have now different meanings, though formerly synonymous. *Travelling*, the ordinary meaning, gives a puerile idea; whereas 'travailing' seems to have reference to the struggle between the sun and night.—DYCE (*Remarks*, p. 195): In the speech *no mention is made of the sun* till it is described as 'the *travelling* lamp,'—the epithet 'travelling' determining *what* 'lamp' was intended: the instant, therefore, that 'travelling' is changed to 'travailing,' the word 'lamp' CEASES TO SIGNIFY THE SUN. That Shakespeare was not singular in applying the epithet *travelling* to the *sun* might be shown by many passages of our early poets; so Drayton: '— nor regard him [the Sunne] trauelling the signes.'—*Elegies*, p. 185, 1627. . . . I must add that this 'puerile idea' is to be traced to Scripture—*Psalm*, xix, 5.—COLLIER (ed. ii.): As Shakespeare may have used 'travailing' in a double sense, as indicating toil and locomotion, we make no change.—[R. G. WHITE (ed. ii.): Probably the most extravagant metaphor in literature.—ED. ii.]

11. **Is't Nights**] ALLEN (MS): The article is as imperatively required with the word 'night' as with 'day.' [See *Text. Notes.*]

11. **predominance**] CLARENDON: Is night triumphant in the deed of darkness that has been done, or is day ashamed to look upon it? 'Predominance' is an astrological term. Compare also Milton, *Paradise Lost*, viii, 160: 'Whether the sun, predominant in heaven,' etc.

12. **Darknesse**] 'For the space of six moneths togither, after this heinous

When liuing Light ſhould kiſſe it?
Old man. 'Tis vnnaturall,
Euen like the deed that's done: On Tueſday laſt,
A Faulcon towring in her pride of place,
Was by a Mowſing Owle hawkt at, and kill'd.
Roſſe. And *Duncans* Horſes,
(A thing moſt ſtrange, and certaine)
Beauteous, and ſwift, the Minions of their Race,

13. *ſhould*] *ſhall* F_2.
16. *towring*] *tow'ring* Cap. *towering* Coll. Dyce, Hal. Cam. *touring* Sta.
18, 19. *And* Duncans...*certaine*] One line, Pope et seq.
18. *Horſes*] *horse* Walker, Wh. *horse'* Dyce ii, iii,
20. *their*] *the* Theob. Ran.

murther thus committed, there appeared no sunne by day, nor moone by night in anie part of the realme, but still was the sky couered with continuall clouds.'—Holinshed, p. 149.

16. **towring**] DYCE (*Few Notes*, p. 125): A term of falconry. Donne, addressing Sir Henry Goodyere, and speaking of his hawk, says: 'Which when herselfe she lessens in the aire, You then first say, that high enough she *towres*.'—*Poems*, p. 73, ed. 1633. Turberville tells us: 'Shee [the hobby] is of the number of those Hawkes that are hie flying and *towre Hawks!*'—*Booke of Falconrie*, p. 53, ed. 1611. —DYCE (*Gloss.*): Particularly applied to certain hawks which tower aloft, soar spirally to a station high in the air, and thence swoop upon their prey. Compare a passage of Milton, which has been misunderstood: 'The bird of Jove, stoopt from his aerie tour [airy tower].'—*Paradise Lost*, xi, 185.—[Compare the following passage from Sidney's *Arcadia*, 1590, Bk, ii. (p. 114, reprint): 'For as a good builder to a high tower will not make his stayr upright, but winding almost the full compass about that the steepness be the more unsensible: so she [the jerfaulcon] seeing the towering of her pursued chase, went circling and compassing about, rising so with the less sense of rising.'—ED. ii.]

16. **place**] HEATH (p. 391): At the very top of her soaring.—GIFFORD (*Massinger*, iv, 137, ed. 1805): The greatest elevation which a bird of prey attains in its flight.

17. **Mowsing**] TALBOT: A very effective epithet, as contrasting the falcon, in her pride of place, with a bird that is accustomed to seek its prey on the ground.—[CHAMBERS suggests that 'Both the "mousing owl" and the rebellious horses symbolise the disloyalty of Macbeth to his king. In the weird atmosphere of this play supernatural signs and omens do not appear out of place.' But is it not probable that Shakespeare followed Holinshed's account of the murder of King Duffe? See *Appendix*.—ED. ii.]

18. **Horses**] WALKER (*Vers.* p. 243): The plurals of substantives ending in *s*, in certain instances—in *se*, *ss*, *ce*, and sometimes *ge*—are found without the usual sound of *s* or *es*, in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced. [See also ABBOTT, § 471.]

20. **Beauteous**] ABBOTT (§ 419): The adjective is placed after the noun where a

Turn'd wilde in nature, broke their ſtalls, flong out,
Contending 'gainſt Obedience, as they would
Make Warre with Mankinde.
Old man. 'Tis ſaid, they eate each other.
Roſſe. They did ſo:
To th'amazement of mine eyes that look'd vpon't.
Enter Macduffe.
Heere comes the good *Macduffe*.
How goes the world Sir, now?
Macd. Why ſee you not?
Roſſ. Is't known who did this more then bloody deed?
Macd. Thoſe that *Macbeth* hath ſlaine.
Roſſ. Alas the day,
What good could they pretend?
Macd. They were ſubborned,
Malcolme, and *Donalbaine* the King's two Sonnes
Are ſtolne away and fled, which puts vpon them
Suſpition of the deed.
Roſſe. 'Gainſt Nature ſtill,
Thriftleſſe Ambition, that will rauen vp

21. *flong*] *flung* F_3F_4 et seq.
22, 23. *Contending ... Mankinde*] Lines end: *Make...Mankinde.* Steev. Var. Dyce, Cam. Huds. Wh. ii.
23. *Mankinde*] *Man* Pope, +, Cap.
24. *eate*] *ate* Sing. Coll. i, ii, Huds. Hal. Wh. i, Ktly, Del.
25–28. *They did* ... Macduffe] Two lines, ending: *eyes*...Macduffe. Pope et seq.
27. Enter Macduffe] Ff, Rowe, Pope, Theob. Han. Warb. Cam. After line 28, Johns. et cet.
35. *ſubborned*] *ſuborned* F_3F_4. *subborn'd* Rowe et seq.
40. *will*] *wilt* Theob. ii, +, Cap. Var. '73, '78, Mal. Var. Knt, Dyce, Cam. Sta. Wh. ii.
rauen vp] *rauen upon* Ff, Rowe, Pope. *ravin up* Theob. et seq.

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relative clause, or some conjunctional clause, is understood between the noun and adjective. 'Duncan's horses (Though) *Beauteous and swift*,' etc.

20. **their Race**] THEOBALD: Shakespeare does not mean that they were the best of their breed, but that they were *excellent Racers*. The horses of Duncan have just been celebrated for being *swift*.—CLARENDON: Of all the breed of horses man's special darlings.

22. **as**] For 'as' used for *as if*, see ABBOTT, § 107. Compare I, iv, 15; II, ii, 38.

34. **pretend**] STEEVENS: That is, to *intend*, to *design*.—RITSON: So in Goulart's *Histories*, 1607: 'The carauell arriued safe at her *pretended* port.'—CLARENDON: See notes on II, iii, 160. So *prétendre* is used still in French, without the implication of falsehood.

40. **rauen vp**] COLLIER: We have 'ravin down' used in precisely the same manner in *Meas. for Meas.* I, ii, 133.

Thine owne liues meanes : Then 'tis moſt like,
The Soueraignty will fall vpon *Macbeth.*
Macd. He is already nam'd, and gone to Scone
To be inueſted.
Roſſe. Where is *Duncans* body?
Macd. Carried to Colmekill,

41, 42. *Thine*...Macbeth.] Lines end: *Soueraignty*...Macbeth. Walker (Vers. 291).
41. *Thine*] *Its* Han.
liues] *life's* Pope et seq.
Then 'tis] *Why then it is* Han.
43. *gone*] *gons* F_2.
46. *Colmekill*] Ff, Glo. Wh. ii. *Colmeshill* Pope, Theob. Warb. *Colmkil* Han. *Colmes-kill* Johns. Var. Mal. Ran. Steev. Var. '03, '13, Knt i. *Colme-kill* Cap. et cet.

41, 42. **Then . . . Macbeth**] See note I, ii, 30.

43. **Scone**] KNIGHT: The ancient royal city of Scone, supposed to have been the capital of the Pictish kingdom, lay two miles northward from the present town of Perth. It was the residence of the Scottish monarchs as early as the reign of Kenneth M'Alpin, and there was a long series of kings crowned on the celebrated stone enclosed in a chair now used as the seat of our sovereigns at coronations in Westminster Abbey. This stone was removed to Scone from Dunstaffnage, the yet earlier residence of the Scottish kings, by Kenneth II, soon after the founding of the Abbey of Scone by the Culdees in 838, and was transferred by Edward I. to Westminster Abbey in 1296. This remarkable stone is reported to have found its way to Dunstaffnage from the plain of Luz, where it was the pillow of the patriarch Jacob while he dreamed his dream. An aisle of the Abbey of Scone remains. A few poor habitations alone exist on the site of the ancient royal city.—STAUNTON quotes an account of Scone from *New Statistical Account of Scotland*, 1845, x, p. 1047.

46. **Colmekill**] STEEVENS: The famous *Iona*, one of the Western Isles. Holinshed scarcely mentions the death of any of the ancient kings of Scotland without taking notice of their being buried with their predecessors in *Colme-kill.*—MALONE: It is now called *Icolmkill.*—KNIGHT: This little island, only three miles long and one and a half broad, was once the most important spot of the whole cluster of British Isles. It was inhabited by Druids previous to the year 563, when Colum M'Felim M'Fergus, afterwards called St. Columba, landed and began to preach Christianity. A monastery was soon established, and a noble cathedral built, of which the ruins still remain. The reputation of these establishments extended over the whole Christian world for some centuries, and devotees of rank strove for admission into them ; the records of royal deeds were preserved there, and there the bones of kings reposed. All the monarchs of Scotland, from Kenneth III. to Macbeth, inclusive—that is, from 973 to 1040—were buried at Iona. The island was several times laid waste by Danes and pirates, and the records which were saved were removed to Ireland, but the monastic establishments survived and remained in honour till 1561, when the Act of the Convention of Estates doomed all monasteries to demolition. Such books and records as could be found in Iona were burnt, the tombs broken open, and the greater number of its hosts of crosses thrown down or carried away. In the cemetery, among the monuments of the founders and of many subsequent abbots, are three rows of tombs, said to be those of the Scottish,

The Sacred Store-houſe of his Predeceſſors,
And Guardian of their Bones.
Roſſe. Will you to Scone?
Macd. No Coſin, Ile to Fife.
Roſſe. Well, I will thither.
Macd. Well may you ſee things wel done there: Adieu
Leaſt our old Robes ſit eaſier then our new.
Roſſe. Farewell, Father.
Old M. Gods benyſon go with you, and with thoſe
That would make good of bad, and Friends of Foes.
Exeunt omnes

52. *Well...ſee things*] Ff. *Well...see, things* Rowe, Pope. *Well,...see things* Theob. et cet.
53. *Leaſt*] *Left* Ff.
53. *new.*] *new.* [Exit. Cap.
55. *you*] *you ſir* F_2F_3. *you, Sir* F_4, Rowe, Cap.

Irish, and Norwegian kings, in number reported to be forty-eight. For statements like these, however, there is no authority but tradition. Tradition itself does not pretend to individualize these tombs, so that the stranger must be satisfied with the knowledge that within the enclosure where he stands lie Duncan and Macbeth.—FRENCH (p. 297): It is said that forty-eight Scottish, four Irish, one French, and eight Norwegian kings are interred in Iona, besides many Lords of the Isles.

50–52. **No Cosin . . . there**] LIBBY: That is, Macduff will not follow the fortunes of a murderer, but Ross, with an apologetic 'well,' announces his intention of going to Scone to be with the successful Macbeth upon whom he has an ancient claim. Macduff's twice-repeated 'well' is a sneer: but he will not, or cannot, quarrel with the smooth-mannered Ross. Unless Ross went to Macbeth to be his adviser why did Macduff enjoin him to see things well done?—ED. ii.—MANLY: Macduff's refusal to go to Scone, which, although it seems of no great significance at the moment, nevertheless causes his later peremptory refusal to attend Macbeth to come upon us not with the shock of a complete surprise, but as a thing that might have been expected. Those of us who know the play well are apt to read every event in the light of the whole play, but obviously the events of a play have at the moment of their occurrence only the significance which they display upon seeing them first presented; later a new significance appears as we see their results. This sounds like a truism; too much closet study of Shakespeare has caused some of us to forget it.—ED. ii.

53. **Least our . . . new**] DEIGHTON: Let us part, for fear we should find things go worse with us in the future than they have in the past; *i. e.* it is safer for us to be apart than together.—ED. ii.

55, 56. **Gods benyson . . . Foes**] E. K. CHAMBERS: The old man rightly judges Ross as a mere time-server.—ED. ii.—MANLY: Libby finds in this scene confirmation of his view that Ross is an intriguer, and ultimately Macbeth's chief tool. Perhaps the 'Old man' really thinks Ross able to turn bad into good, and foes into friends, and blesses him sincerely.—ED. ii.—SHERMAN: This line seems rather the language of an optimistic old man who hopes that the evil

Actus Tertius. Scena Prima.

Enter Banquo. 2

Banq. Thou haſt it now, King, Cawdor, Glamis, all,
As the weyard Women promis'd, and I feare
Thou playd'ſt moſt fowly for't : yet it was ſaide 5
It ſhould not ſtand in thy Poſterity,
But that my ſelfe ſhould be the Roote, and Father
Of many Kings. If there come truth from them,
As vpon thee *Macbeth*, their Speeches ſhine,
Why by the verities on thee made good, 10
May they not be my Oracles as well,
And ſet me vp in hope. But huſh, no more. 12

A Royal Apartment. Rowe,+. An Apartment in the Palace. Theob. Warb. The Palace. Glo. Dtn. Forres. A Room in the Palace. Cap. et cet.

3. *King, Cawdor, Glamis,*] *King, Glams and Cawdor,* Seymour.

4. *As*] Om. Pope,+.

4. *weyard*] D'Av. Ktly. *weyward* Ff, Rowe,+. *weïrd* Theob. Han. Var. '73, '78, '85, Ran. *weird* Cap. et cet.

Women] *Woman* F_3F_4.

5. *fowly*] *foulely* F_3. *foully* F_2F_4, et cet.

9. *ſhine*] *show* Coll. (MS).

days, such as he has seen, will not come back. So, apparently, he blesses Ross not only as one of whom he is fond, but also as one not likely to resist the new order of things. Withal, he includes in his benediction the whole class to which Ross belongs, and from which he undoubtedly hints Macduff would be excluded.—ED. ii.

1. VISCHER (*Vorträge*, ii, 96) : The Third Act usually contains the crisis. May it not be reasonably supposed that the first murder is fraught with fullest consequences? Hardly; it is only after the second murder that Macbeth verges on frenzy. Only then does he suffer the impulse of that fearful law of punishment which leads him headlong downward. This turn is the most powerful in the drama, and is therefore introduced in the Third Act. Here we reach the parting of the ways.—ED. ii.

4. **the**] WALKER (*Vers.* 75) : *I' the* and *o' the* are to be pronounced *i'th'* and *o'th'*. (In the Folio they are so printed; frequently *i'th, o'th;* the latter, by the way, often *a'th'* or *a'th.*) In many places also, where the *e* in *the* before a consonant is at present retained to the injury of the metre, it ought to be elided. In the present case read *th'*, *metri gratiâ*. [This reading was adopted in Singer (ed. ii.).]

9. **shine**] WARBURTON : 'Shine' for *prosper.*—JOHNSON : Appear with all the *lustre* of *conspicuous truth.*—HEATH : Manifest the lustre of their truth by their accomplishment.

Senit ſounded. Enter Macbeth as King, Lady Lenox, Roſſe, Lords, and Attendants.

Macb. Heere's our chiefe Gueſt.

La. If he had beene forgotten,
It had bene as a gap in our great Feaſt,
And all-thing vnbecomming.

Macb. To night we hold a ſolemne Supper ſir,

13. Senit ſounded] Trumpets ſound. Rowe, +. Flourish. Cap.

13, 14. Lady Lenox, Roſſe,] Lady Macbeth, Lenox, Rowe. Lady Macbeth, Queen; Rosse, Lenox, Lords, Ladies, Cap. et cet.

18. *all-thing*] *all-things* F_2, Var. '03, '13. *all things* F_3F_4, Rowe, +, Cap. Var. Mal. Ran. Sing. i, Wh. i, Huds. iii. *all thing* Coll. Hal.

13. **Senit**] NARES: *Sennet, Senet, Synnet, Cynet, Signet,* and *Signate.* A word chiefly occurring in the stage-directions of old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish. 'Trumpets sound a flourish, and then a sennet.'—Decker, *Satiromastix.* 'The cornets sound a cynet.'—Marston, *Antonio's Revenge.*—DYCE (*Gloss.*): The etymology of the word is doubtful.—CLARENDON: The word does not occur in the text of Shakespeare.—[DARMESTETER: 'Sennet' . . . is the old French *signet,* derived from *seing,* bell, which still survives in the word *tocsin,* literally: that which strikes (toquer) the bell; *seing* is the Latin *signum:* in its early and general sense *signal, sign; seing* and *signet* have survived in *blanc-seing* and the *signet* [signature] of printing.—ED. ii.]

18. **all-thing**] ELWIN: So in *Henry the Eighth's Primer,* the Hymn in the Compline commences thus: 'O Lorde, the maker of *all-thing,* We pray the nowe in this evening.'—CLARENDON: It seems to be used as an adverb meaning in *every way:* compare 'something,' 'nothing.' In *Robert of Gloucester,* p. 69 (ed. Hearne), 'alle thing' appears to be used for *altogether:* 'As wommon deth hire child alle thing mest.' Again, on p. 48, where Hearne prints: 'Ac tho nolde not Cassibel that heo schulde *allyng* faile,' Lord Mostyn's MS has 'althynge,' meaning *altogether.* —ABBOTT (§ 12): The adjectives *all, each, both, every, other,* are sometimes interchanged and used as pronouns in a manner different from modern usage. In this instance 'all' is used for *every.* We still use 'all' for 'all men.' But Ascham (p. 54) wrote: '*Ill* commonlie *have* over much wit,' and (p. 65): 'Infinite shall be made cold by your example, that *were* never hurt by reading of bookes.' This is perhaps an attempt to introduce a Latin idiom. Shakespeare, however, writes: '*What* ever *have* been thought on.'—*Coriol.* I, ii, 4.

19. **a ſolemne Supper**] HUNTER (ii, 136): That is, *a banquet, a high festival.* So in Ariosto, as translated by Harington: 'Nor never did young lady brave and bright Like dancing better on a solemn day.' [*Orlando Furioso;* Bk, xviii, st. 49.—ED. ii.] This application of the word 'solemn' is a relic of the sentiment of remote ages, when there was something of the religious feeling connected with all high festivals and banquetings.—[SKEAT (*Dict.*): Solemn, attended with religious ceremony, devout, serious. Middle English *solempne.* 'In the *solempne* dai of pask,' Wiclif, *Luke,* ii, 41. Old French *solempne* (Roquefort); the modern French has only the derivative *solennel.* Latin *solemnem,* accusative of *solemnis,* older forms *solennis,*

And Ile requeſt your preſence.
Banq. Let your Highneſſe
Command vpon me, to the which my duties
Are with a moſt indiſſoluble tye

21. *Let your Highneſſe*] *Lay your Highness's* Rowe. *Lay your highness'* Pope,+, Cap. Var. Mal. Ran. Coll. (MS) ii, iii, Huds. ii, iii, Wh. ii.
22. *vpon*] *be upon* Ktly.

sollennis, yearly, annual, occurring annually like a religious rite, religious, festive, solemn. Latin, *soll-us*, entire, and *annus*, a year, which becomes *ennus* in composition, as in *bi-ennial*. Hence the original sense of *solemn* is 'recurring at the end of a completed year.'—ED. ii.]

19. **Supper**] NARES: Dinner being usually at eleven or twelve, supper was very properly fixed at five o'clock. 'With us the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleven before noone, and to supper at five, or betweene five and sixe at afternoone.'—Harrison, *Descrip. of England*, pref. to Holinshed, [Bk, ii, p. 166, *Sh. Soc.* reprint.].

20. **Ile**] HARRY ROWE: As Macbeth is here speaking of the present, and not of the future time, I do not well know why the learned editors should continue to print 'I'll' for '*I*.' Browne, in his *Vulgar Errors*, whimsically says: 'Many heads that undertake learning were never squared or timbered for it.' To my company this observation cannot apply, as there is not a head belonging to them but what is exactly squared according to the rules of Lavater; so that they have a decided superiority over those who may be said to 'make their own heads.'

21. **Let**] MALONE: Rowe's change was suggested by D'Avenant's Version.—M. MASON: I would rather read *Set* your command, etc.; for unless 'command' is used as a noun, there is nothing to which the following words—'to the which'—can possibly refer.—DYCE (ed. i.) [after quoting Mason's note, as above, adds]: A remark which ought not to have come from one familiar with our early writers.—COLLIER (ed. ii.): We have no difficulty in adopting the correction of the MS Corrector, although *Set* may appear to come nearer the letters.—CLARENDON: The phrase, 'command upon me,' for *lay your commands upon me*, does not seem unnatural, though we know of no other instance in which it is employed.

22. **vpon**] KEIGHTLEY: Insert *be* before 'upon'; this removes all difficulty very simply. *Be* is omitted constantly. [For modern tendency to restrict meaning of prepositions, see ABBOTT, § 139; also § 191.]

22. **the which**] ABBOTT (§ 270): The question may arise why 'the' is attached to *which* and not to *who*. (The instance, 'Your mistress from *the whom* I see,' etc. —*Wint. Tale*, IV, iv, 539—is, perhaps, unique in Shakespeare.) The answer is that *who* is considered definite already, and stands for a noun, while *which* is considered as an indefinite adjective; just as in French we have '*le*quel,' but not '*le*qui.' 'The which' is generally used either where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired.—CLARENDON: The antecedent to 'which' is the idea contained in the preceding clause.

23. **indissoluble tye**] WERDER (p. 78): The old lie, which Macbeth knows! The truth which lurks within belongs to the 'coming on of time.' The lie is only for his own and Banquo's apprehension. But even while Banquo speaks the words

For euer knit.

Macb. Ride you this afternoone?

Ban. I, my good Lord.

Macb. We ſhould haue elſe deſir'd your good aduice
(Which ſtill hath been both graue, and proſperous)
In this dayes Councell: but wee'le take to morrow.
Is't farre you ride?

Ban. As farre, my Lord, as will fill vp the time
'Twixt this, and Supper. Goe not my Horſe the better,

27–30. Lines end: *deſir'd...graue,... but...ride?* Pope, +.

29. *Councell*] *Councel* F_3F_4. *council* Rowe et seq.

29. *take*] *talk* Mal. Ran. Var. '21. *take't* Mal. conj. Ktly.

30. *Is't*] *Is it* Pope, +, Var. '73.

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he is a dead man. The murderers stand waiting at the door.—ED. ii.—LIBBY: Banquo now fully hopes, Macbeth equally fears, that what the Witches predicted for Banquo may come true next. The effect upon Banquo of the verification of the *third* part of the witches' prediction concerning Macbeth fully accounts for all the otherwise unaccountable words of Banquo in this damning scene. Now that the witches have completely overcome his better nature his doom is not far off, and who should with greater appropriateness give him his quietus than Macbeth and Ross, who witnessed his first step in crime when he failed to speak up for Cawdor.—ED. ii.

28. **still**] For examples where 'still' means *always*, see Shakespeare *passim*.

28. **graue, and prosperous**] MOBERLY: And this, as we see in line 63, has of itself made him feared by Macbeth. Tyrants cannot endure the virtue of an Ormond, a Temple, even of a Clarendon; they are safe only with the Buckinghams, the Lauderdales, the Sunderlands of their day. That even a bad king should be forced to have good counsellors, and to act by their counsel, may be said to be an invention of the much maligned nineteenth century.—ED. ii.

28. **prosperous**] CLARENDON: That is, followed by a prosperous issue.

29. **take**] KNIGHT: It is difficult to imagine a more unnecessary change than Malone's *talk*. Who could doubt our meaning if we were to say, 'Well, sir, if you cannot come this afternoon, we will take to-morrow.'

32. **Goe not**] CLARENDON: Compare *Rich. II:* II, i, 300: 'Hold out my horse, and I will first be there.' [See ABBOTT in note to III, vi, 22.]

32. **the better**] CLARENDON: The better considering the distance he has to go. Stowe, *Survey of London* (ed. 1618, p. 145, misquoted by Malone), says of tilting at the quintain, 'Hee that hit it full, if he rid not the faster, had a sound blow in his necke, with a bagge full of sand hanged on the other end'; where the meaning is, 'If he rid not the faster *because* he had hit it full,' etc.—ABBOTT (§ 94): *The* (in early Eng. *thi, thy*) is used as the ablative of the demonstrative and relative, with comparatives, to signify the measure of excess or defect. This use is still retained. '*The* sooner *the* better,' i. e. '*By how much* the sooner *by so much* the better.' (Lat. '*quo* citius, *eo* melius.') It is sometimes stated that 'the better' is used by Shakespeare for 'better,' etc.: but it will often, perhaps always, be found that *the* has a certain force. Thus in '*The* rather,' IV, iii, 184, 'the' means 'on that

I muſt become a borrower of the Night,
For a darke houre, or twaine.
Macb. Faile not our Feaſt.
Ban. My Lord, I will not.
Macb. We heare our bloody Cozens are beſtow'd
In England, and in Ireland, not confeſsing
Their cruell Parricide, filling their hearers
With ſtrange inuention. But of that to morrow,
When therewithall, we ſhall haue cauſe of State,
Crauing vs ioyntly. Hye you to Horſe:
Adieu, till you returne at Night.
Goes *Fleance* with you?

37. *bloody*] *bloudy* F_3F_4.
Cozens] *Couſins* F_3F_4 et seq.
42. *you*] Om. Pope, +, Cap.
42–44. *Crauing vs...with you?*] Two lines, ending: *Adieu,...with you?* Pope et seq.

account.' In the present instance Banquo is perhaps regarding his horse as racing against night, and '*the* better' means '*the* better of the two.' In the passage from Stowe's *Survey* [quoted above] the rider is perhaps described as endeavoring to anticipate the blow of the quintain by being '*the* faster' *of the two*. Or more probably [as explained by Clarendon above]. In either case it is unscholarly to say that 'the' is redundant.

34. **twaine**] SKEAT (*Dict.*): The difference between *two* and 'twain' is one of *gender* only, as appears from the Anglo-Saxon forms. 'Twain' is masculine, whilst *two* is feminine and neuter; but this distinction was early disregarded. Middle English *tweien*, *tweithe*, *twein*, etc.; also *twa*, *two*, in which the *w* was pronounced; the pronunciation of *two* as *too* being of rather late date. 'Us *tweine*' = us twain, us two, Chaucer: *Canterbury Tales*, l. 1135. 'Sustren *two*' = sisters two, *Ibid.* 1021. Our poets seem to use 'twain' and *two* indifferently.—ED. ii.

39. **Parricide**] CLARENDON: Used in the sense of *parricidium* as well as *parricida*. The only other passage in Shakespeare in which it is found is *Lear*, II, i, 48, where it means the latter.

40. **strange inuention**] BOOTH: Lady Macbeth, turning from her ladies, with whom, apparently, she has been engaged, takes his hand, to stop his further reference to this subject.—ED. ii.

40. **But of that to morrow**] MOULTON: The contrast of the two characters appears here as everywhere. Lady Macbeth can *wait* for an opportunity of freeing themselves from Banquo. To Macbeth the one thing impossible is to wait; and once more his powerlessness to control suspense is his ruin.—ED. ii.

41. **cause**] CLARENDON: A subject of debate. In IV, iii, 228, 'the general cause' means the public, and in *Tro. & Cress.* V, ii, 143, it is used for *dispute, argument*.

43. **Adieu**] BOOTH: Banquo and Fleance cross to Left.—Fleance pauses to kiss the hand which Macbeth extends to him.—ED. ii.

44. **Fleance**] MANLY (p. 130): Fleance does not appear in this scene. He has already been introduced in II, i, where anyone else would have done as well as he,

Ban. I, my good Lord: our time does call vpon's.
Macb. I wiſh your Horſes ſwift, and ſure of foot:
And ſo I doe commend you to their backs.
Farwell. *Exit Banquo.*
Let euery man be maſter of his time,
Till ſeuen at Night, to make ſocietie
The ſweeter welcome:
We will keepe our ſelfe till Supper time alone:
While then, God be with you. *Exeunt Lords.*

45. *vpon's*] *upon us* Pope,+, Cap. Var. Mal. Ran. Steev. Var. Knt, Coll. Sing. ii, Hal. Ktly, Huds. ii, iii.
47. *I doe*] *do I* F_3F_4, Sta.
47, 48. One line, Ktly.
48. *Farwell.*] *Farewel.* Rowe,+, Cap. Var. '73, '78. *Farewell.* Var. '85 et seq.
50, 51. *Night, to ... welcome:*] Ff, Rowe, Pope, Hal. Del. Ktly. *night. To...welcome,* Rlfe. *night; to...welcome,* Theob. et cet.
51–53. *The...you.*] Two lines, ending: *our ſelfe...you.* Rowe et seq.
53. *While*] *till* Pope,+, Var. '73.
be with] *b' wi'* Dyce ii, iii, Huds. ii, iii.
Exeunt Lords.] Exeunt all but Macbeth and an Attendant. Glo. Dyce ii, Coll. iii, Wh. ii. Seyton alone remains. Booth. Exeunt Lady Macbeth, and Lords. Rowe, et cet.
SCENE II. Manent Macbeth and a Servant. Pope,+.

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except for the fact that his existence must be made familiar to the audience before he is made so important as he becomes in III, iii.—ED. ii.

47. **commend**] CLARENDON: This is said jestingly, with an affectation of formality.

49–51. **Let . . . welcome**] CLARENDON: Theobald's punctuation is doubtless right; it is solitude which gives a zest to society, not the being master of one's time.—[D'HUGUES: I have adopted the punctuation of F_1, which thus rightly connects the words 'to make society' with the preceding phrase, and not with that which follows, as the punctuation of later editions would make it. Macbeth is speaking as a solicitous host who, in order to add to the pleasure of the evening reunion, grants to each and all the unrestrained use of his time. The other punctuation makes Macbeth say that he needs to be a few hours alone in order to enjoy the society of his friends.—MOBERLY: So *Paradise Lost*, ix, 230: 'To short absence I could yield, For solitude sometimes is best society And short retirement urges quick return.'—ED. ii.]

51. **welcome**] CLARENDON: It may be doubted whether 'welcome' is here a substantive, or an adjective agreeing with 'society.' We have the former construction in *Timon*, I, ii, 135. If we took the latter, 'sweeter' would be used for the adverb *sweetlier*.

53. **While**] KEIGHTLEY (p. 333): This line cannot be as Shakespeare wrote it, for the metric accents fall on 'be' and 'you.' We might read *good bye*, but it would be somewhat too familiar. On the whole I think that *mean* has been omitted before 'while.' By supplying it the language becomes dignified and king-like.—CLARENDON: Till then. Compare *Rich. II:* IV, i, 269. So 'whiles' in *Twelfth Night*, IV, iii, 29. [Note on *Rich. II:* I, iii, 122.] 'While' can only, we think, be

Sirrha, a word with you : Attend thoſe men
Our pleaſure?
Seruant. They are, my Lord, without the Pallace Gate.
Macb. Bring them before vs. *Exit Seruant.*
To be thus, is nothing, but to be ſafely thus :
Our feares in *Banquo* ſticke deepe,
And in his Royaltie of Nature reignes that
Which would be fear'd. 'Tis much he dares,
And to that dauntleſſe temper of his Minde,
He hath a Wiſdome, that doth guide his Valour,
To act in ſafetie. There is none but he,
Whoſe being I doe feare : and vnder him,

54. [To a Servant. Rowe. To Seyton. Booth.
Sirrha] *Sirrah* F_4 et seq.
with you] Om. Steev. Var. '03, '13.
54, 55. *Sirrha...pleaſure*] One line, Cap. Var. '78, '85. Mal. Ran. Steev. Var. '03, '13, Sta.
54–57. *Sirrha ... Gate*] Lines end: *you:... Lord,... Gate.* Walker, Wh. i.
58, 59. *Bring them...nothing*] Two lines, Rowe. One line, Pope et seq.
59–62. *To be ... dares,*] Lines end: *nothing,* ... Banquo ... *Nature ... dares,* Rowe et seq.
59. *nothing, but*] Ff, Rowe. *nothing. But* Pope. *nothing, But* Coll. Huds. Sta. Wh. Del. *nothing; but* Theob. et cet.

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properly used for *till,* when it follows a verb expressing a continuous action, an action which lasts over the interval of time designated. 'While' is commonly used for *till* in the northern counties of England, but without the limitation which we have mentioned as characterizing the usage of Shakespeare.—ABBOTT (§ 137): 'While' now means only *during the time when,* but in Elizabethan English both 'while' and *whiles* meant also *up to the time when.* (Compare a similar use of *dum* in Latin and ἕως in Greek.)

53. **God be with you**] WALKER (*Vers.* 227): This is in fact *God b' wi' you;* sometimes a trisyllable, sometimes contracted into a disyllable ;—now *Good-bye.* (Quere, whether the substitution of *good* for *God* was not the work of the Puritans, who may have considered the familiar use of God's name in the common form of leave taking as irreverent? I suggest this merely as a *may-be.*) [See V, viii, 69.]

59. **nothing**] STAUNTON: *To be a king is nothing, unless to be safely one.* This is, out of doubt, the meaning of the Poet; but Theobald's punctuation renders the passage quite incomprehensible.—ABBOTT (§ 385): After *but* the finite verb is to be supplied *without* the negative. To be thus is nothing, *But* to be safely thus (is something).

61. **Royaltie**] STAUNTON: A form of expression correspondent to, and confirmatory of, 'sovereignty of reason' and 'nobility of love.'

62. **would**] For 'would' used for *will, wish,* see ABBOTT, § 329. See also note on I, v, 21, and CLARENDON, I, vii, 40.

My *Genius* is rebuk'd, as it is ſaid
Mark Anthonies was by *Cæſar*. He chid the Siſters,
When firſt they put the Name of King vpon me,
And bad them ſpeake to him. Then Prophet-like,
They hayl'd him Father to a Line of Kings.
Vpon my Head they plac'd a fruitleſſe Crowne,
And put a barren Scepter in my Gripe,
Thence to be wrencht with an vnlineall Hand,
No Sonne of mine ſucceeding : if't be ſo,

67, 68. *as*...Cæſar] Om. Johns. conj. (Obs.) withdrawn. In Italics, Ran.
68. Mark] Om. Pope, +.
Cæſar] *Cæsar's* D'Av. Han. Dyce ii, iii, Huds. ii.
70. *bad*] Ff, Rowe, Pope, Han. Cap. *bade* Theob. et cet.
74. *with*] *by* Cap. conj.
75. *if't be*] *if 't is* Pope, +. *If it be* Cap. Var. Mal. Ran. Steev. Var. '03, '13, Knt.

67. **Genius**] HEATH : Compare *Ant. & Cleo*, II, iii, 18 : 'Therefore, O Antony, stay not by his side : Thy demon, that's thy spirit which keeps thee, is Noble, courageous, high unmatchable, Where Cæsar's is not; but, near him, thy angel Becomes a fear, as being o'erpower'd.'—J. P. KEMBLE (p. 71) : Antony feared Octavius as a political, not as a personal, enemy; and this is exactly the light in which Macbeth regards Banquo—as a rival for the sovereignty.—CLARENDON : The passage from *Ant. & Cleo.* is borrowed from North's *Plutarch*, *Antonius* (p. 926, lines 8–10, ed. 1631) : 'For thy demon, said he (that is to say, the good angell and spirit that keepeth thee) is afraid of his : and being couragious and high when he is alone, becommeth fearfull and timorous when he cometh neare vnto the other.'—[BAYNES (p. 270): Whatever the nature [of the rational soul], it rules, guards, keeps and controls the man, wielding the lower powers as instruments to its own issues. The poetical representations of this common view approach at times the more objective conception of the Greek or Socratic demon and the Roman genius, as the theological notion of distinct guardian or ruling spirits. In this passage from *Macbeth* the term may probably have, with the ordinary meaning, an objective reference of this kind. In Shakespeare, however, the terms angel and genius are usually employed to denote the higher nature of man, the rational guiding soul or spirit, which in connexion with the mortal instruments determines his character and fate. In Macbeth this spirit is that of insatiable and guilty ambition. It is this aspiring lawless genius that Banquo's innate loyalty of heart and rectitude of purpose silently rebuked. This was the angel he still had served, whose evil whisperings had prepared him for the dark suggestions of the weird sisters, and inclined him to trust their fatal incantations. [See note *post*, V, viii, 20.] But this may be easily misunderstood without some definite knowledge of the sense in which the term 'angel' is used.—ED. ii.]

74. **with**] CLARENDON : 'With' was used formerly of the agent, where now we should rather say *by*. Compare *Wint. Tale*, V, ii, 68. We confine 'with' to the instrument, and still say 'with a hand,' 'with a sword,' but not 'with a man,' 'with a bear.' See also *King John*, II, i, 567.

75. **Sonne**] FRENCH (p. 289) : According to tradition, a son of Macbeth was slain with him in his last encounter with Malcolm. At a place called Tough, a few

For *Banquo's* Iſſue haue I fil'd my Minde,
For them, the gracious *Duncan* haue I murther'd,
Put Rancours in the Veſſell of my Peace
Onely for them, and mine eternall Ieweſi
Giuen to the common Enemie of Man,
To make them Kings, the Seedes of *Banquo* Kings.

76. *fil'd*] *fill'd* F_3F_4. *'fil'd* Han. Warb. Ktly. *soil'd* Long MS ap. Cam.

76–81. *Minde, ... murther'd, ... them, ...Kings, ...Kings.*] Ff, Rowe, Theob. Han. Warb. *mind? ... murther'd? ... them? ...Kings? ...Kings?* Pope. *mind; murder'd; ... them; ... kings, ... kings.* Johns. et cet.

81. *them Kings,*] *them kings.* Upton.

Seedes] F_2. *Seeds* F_3F_4, Rowe, Coll. i, Elwyn, Wh. i, Ktly. *seed* Pope, et cet.

Banquo *Kings.*] *Banquo Kings!* Var. '73 et seq.

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miles north of Lumphannan, a large standing stone, twelve feet high, is said to commemorate the death of this son, who is called Luctacus by Betham. [See IV, iii, 254.]

76. **fil'd**] WARBURTON: That is, *defiled*.—STEEVENS: So in Wilkins's *Miseries of Inforc'd Marriage*, 1607: '— like smoke through a chimney that *files* all the way it goes,' [Act III, p. 511, ed. Haz. Dods.]. Again in Spenser's *Faerie Queene*, III, c. i, [v. 62]: 'She lightly lept out of her filed bed.'—R. G. WHITE: So in *Childe Waters* (Child's *British Ballads*, iii, 210): 'And take her up in thine armes twaine For filing of her feete.'

78. **Veſſell**] CLARENDON: Probably suggested by St. Paul's words, *Rom.* ix, 22, 23.

79. **eternall Ieweſi**] DELIUS: His eternal salvation.—CLARENDON: Does it not rather mean his *immortal soul?* For eternal in this sense, see *King John*, III, iv, 18.

81. **Seedes**] COLLIER (ed. i.): Macbeth speaks of Banquo's issue throughout in the plural.—ELWIN: By multiplying the ordinary plurality of the term *seed*, it is rendered emphatically significant of *far-extended descents*.—DYCE (*Rem.*): Does not 'seed' convey the idea of number as well as *seeds?*—IBID. (ed. i.): I do not venture to retain the reading of the Ff on the strength of a somewhat doubtful reading in the Second Part of Marlowe's *Tamburlaine*, 'And live in all your *seeds* immortally' (*Works*, i, 222, ed. Dyce), since it is a frequent error of the Folio to put the plural of substantives instead of the singular (see an instance in this play, III, vi, 27), and since it is unlikely that Shakespeare (who in *Tro. & Cres.* IV, v, 121, has, 'A cousin-german to great Priam's *seed*,' etc.) would so deviate here from common phraseology as to term a man's issue his *seeds*.—WALKER (i, 240): We have, indeed, in Chapman and Shirley's *Chabot*, II, iii, p. 108, Shirley ed. Gifford and Dyce, '— thunder on your head, And after you crush your surviving seeds.' But this play is grossly corrupt.—[IBID. (*Crit.* i, 234): The interpolation of an *s* at the end of a word—generally, but not always, a noun substantive—is remarkably frequent in the Folio. Those who are conversant with the MSS of the Elizabethan Age may perhaps be able to explain its origin. Were it not for the different degree of frequency with which it appears in different parts of the Folio, I should think it originated in some peculiarity in Shakespeare's handwriting.—ED. ii.]

Rather then ſo, come Fate into the Lyſt,
And champion me to th'vtterance.
Who's there?

Enter Seruant, and two Murtherers.

Now goe to the Doore, and ſtay there till we call.
Exit Seruant.
Was it not yeſterday we ſpoke together?
Murth. It was, ſo pleaſe your Highneſſe.
Macb. Well then,

82. *Lyſt*] *lists* Ktly.
82–84. Mnemonic, Warb.
83, 84. One line, Pope et seq.
85. Enter Seruant,] Re-enter Attendant, Cap. et seq.
86. *Now*] Om. Pope, +.
86. *goe*] Om. Steev. Var. '03, '13.
89. Murth.] 1 Mur. Steev. Var. Sing. Knt, Coll. i, ii, Huds. Sta. Wh. i, Ktly. First Mur. Dyce, Glo. Coll. iii, Wh. ii.
88–91. *Was...Now*] Ff, Sing. ii. One line, Pope, et cet.

82. **Lyst**] CLARENDON: Nowhere else used in the singular by Shakespeare except in the more general sense of *boundary*, as *Hamlet*, IV, v, 99. For the space marked out for a combat he always uses *lists*.

83. **champion**] CLARENDON: Fight with me in single combat. This seems to be the only known passage in which the verb is used in this sense.

83. **vtterance**] JOHNSON: This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. '*Que la destinée se rende en lice, et qu'elle me donne un defi* a l'outrance.' A challenge, or a combat *a l'outrance*, to extremity, was a fixed term in the law of arms, used when the combatants engaged with an *odium internecinum*, an intention to destroy each other, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation or a prize. The sense therefore is: Let fate, that has foredoomed the exaltation of the sons of Banquo, enter the lists against me, with the utmost animosity, in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger.—CLARENDON: Cotgrave has: '*Combatre à oultrance.* To fight at sharpe, to fight it out, or to the vttermost; not to spare one another in fighting.' So in Holland's *Pliny*, ii, 26: 'Germanicus Cæsar exhibited a shew of sword-fencers at utterance.'

85. **Murtherers**] CLARENDON: These two are not assassins by profession, as is clear by what follows, but soldiers whose fortunes, according to Macbeth, have been ruined by Banquo's influence.—COLERIDGE (p. 249): Compare Macbeth's mode of working on the murderers with Schiller's mistaken scene between Butler, Devereux, and Macdonald, in *Wallenstein* (Part II, Act V, ii.). The comic was wholly out of season. Shakespeare never introduces it, but when it may react on the tragedy by harmonious contrast.—[E. K. CHAMBERS: The murderers are former victims of Macbeth's own, whom he has now induced to believe that they owe their wrongs to Banquo. Here again Macbeth's histrionic skill, his power of playing upon the emotions of others, comes out. This passage is sufficient to show that Macbeth was not perfectly innocent and noble before the witches tempted him.—ED. ii.]

Now haue you conſider'd of my ſpeeches:
Know, that it was he, in the times paſt,
Which held you ſo vnder fortune,
Which you thought had been our innocent ſelfe.
This I made good to you, in our laſt conference,
Paſt in probation with you:
How you were borne in hand, how croſt:
The Inſtruments: who wrought with them:
And all things elſe, that might
To halfe a Soule, and to a Notion craz'd,
Say, Thus did *Banquo.*
1. *Murth.* You made it knowne to vs.
Macb. I did ſo:
And went further, which is now
Our point of ſecond meeting.
Doe you finde your patience ſo predominant,
In your nature, that you can let this goe?
Are you ſo Goſpell'd, to pray for this good man,
And for his Iſſue, whoſe heauie hand
Hath bow'd you to the Graue, and begger'd
Yours for euer?
1. *Murth.* We are men, my Liege.
Macb. I, in the Catalogue ye goe for men,

91. *haue you*] *you have* F_3F_4, Rowe.

91–99. *ſpeeches: ... that might*] Ff, Sing. ii. Seven lines, ending: *Know, ...held you...been...to you,...with you:... Inſtruments:...might* Rowe, et cet.

91–101. *haue you...did* Banquo] Lines end: *Know,...held you...been...to you, ...probation ... croſt:...them:...Soule,...* Banquo. Huds. iii.

94. *ſelfe.*] *ſelf,* F_4 et seq.

95–97. *in ... with you: How*] One line, omitting *with you,* Steev. conj. Walker.

99–101. *And*...Banquo.] Two lines, the first ending: *ſoul* Sing. ii, Huds. ii, iii.

101. *Thus*] *This* Allen MS.

102. *You*] *True, you* Pope, +.
to vs] Om. Pope, +.

103–112. *I did...Liege.*] Seven lines, ending: *now ... finde ... nature, ... Goſpell'd,...Iſſue,... Graue,... Liege.* Rowe et seq.

113–124. Mnemonic, Warb.

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96. **Past**] CLARENDON: I proved to you in detail, point by point. The word 'past' is used in the same sense as in the phrase *pass in review.*

97. **borne in hand**] MALONE: *To bear in hand* is, to delude by encouraging hope, and holding out fair prospects, without any intention of performance.—NARES: The expression is very common in Shakespeare and in contemporary writings.

108. **Gospell'd**] GREY (ii, 146): Alluding to our Saviour's precept: *Matt.* v, 44.—JOHNSON: That is, are you of that degree of precise virtue?

As Hounds, and Greyhounds, Mungrels, Spaniels, Curres,
Showghes, Water-Rugs, and Demy-Wolues are clipt
All by the Name of Dogges : the valued file
Diſtinguiſhes the ſwift, the ſlow, the ſubtle,
The Houſe-keeper, the Hunter, euery one
According to the gift, which bounteous Nature
Hath in him clos'd: whereby he does receiue
Particular addition, from the Bill,
That writes them all alike : and ſo of men.
Now, if you haue a ſtation in the file,
Not i'th' worſt ranke of Manhood, ſay't,

115. *Showghes*] Ff, Rowe, +, Var. '73. *Slouths* Johns. conj. (Obs. withdrawn). *shocks* Anon. ap. Johns. (Obs.) Cap. *Shoughs* Var. '78, et cet.
clipt] Ff, Rowe, Pope. *clep'd* Han. Huds. i, ii, Sta. Wh. i, Ktly, Coll. iii. *clept* Cap. Dyce, Glo. Huds. iii, Wh. ii. *cleped* Theob. et cet.
121. *Bill*] *quill* Coll. (MS).
124. *Not i'th'*] *And not in the* Rowe, +, Cap. Steev. Var. '03, '13, Dyce ii, iii, Huds. iii. *Not in the* Ktly.
worſt] *worser* Jervis, Huds. iii.
ſay't] Ff, Wh. Dyce ii, iii, Glo. Huds. ii, iii, Rlfe, Dtn. *say it* Rowe, et cet.

115. **Showghes**] JOHNSON : What we now call *shocks*.—STEEVENS : This species of dogs is mentioned in Nashe's *Lenten Stuffe*, etc. 1599 : '— a trundle-tail, tike, or shough or two,' [p. 243, ed. Grosart.—ED. ii.].

115. **Demy-Wolues**] JOHNSON : Dogs bred between wolves and dogs, like the Latin *lycisci*.

115. **clipt**] CLARENDON : This word was becoming obsolete in Shakespeare's time. He uses it, however, in *Hamlet*, I, iv, 19, and in *Love's Lab.* V, i, 23. It is still used by children at play in the Eastern counties : they speak of 'cleping sides,' *i. e.* calling sides, at prisoner's base, etc. It is derived from the Anglo-Saxon *cleopian*.

116. **valued file**] STEEVENS : That is, the file or list where the value and peculiar qualities of everything are set down, in contradistinction to what he immediately mentions, 'the bill that writes them all alike.' 'File,' in the second instance, is used in the same sense as in this, and with a reference to it : Now if you belong to any class that deserves a place in the valued 'file' of men, and are not of the lowest rank, the common herd of mankind, that are not worth distinguishing from each other. 'File' and *list* are synonymous, as in V, ii, 12, of this play. In short, 'the valued file' is the catalogue with prices annexed.

118. **House-keeper**] CLARENDON : In Topsell's *History of Beasts* (1658), the 'housekeeper' is enumerated among the different kinds of dogs, [p. 160, ed. 1608]. So οἰκυρός, Aristophanes, *Vespæ*, 970.

121. **addition**] See I, iii, 116.

121. **from**] CLARENDON : It seems more natural to connect 'from' with 'particular,' which involves the idea of distinction, than with 'distinguishes,' which is used absolutely in the sense of *defines*.

121. **Bill**] CLARENDON : The same as the general 'catalogue,' line 113, the list in which they were written without any distinction.

124. **worst**] KEIGHTLEY : A syllable is wanting : we have '*most* worst' in *Wint.*

And I will put that Buſineſſe in your Boſomes,
Whoſe execution takes your Enemie off,
Grapples you to the heart; and loue of vs,
Who weare our Health but ſickly in his Life,
Which in his Death were perfect.
2 .*Murth.* I am one, my Liege,
Whom the vile Blowes and Buffets of the World
Hath ſo incens'd, that I am reckleſſe what I doe,
To ſpight the World.
1 .*Murth.* And I another,
So wearie with Diſaſters, tugg'd with Fortune,
That I would ſet my Life on any Chance,
To mend it, or be rid on't.
Macb. Both of you know *Banquo* was your Enemie.
Murth. True, my Lord.
Macb. So is he mine: and in ſuch bloody diſtance,
That euery minute of his being, thruſts
Againſt my neer'ſt of Life: and though I could
With bare-fac'd power ſweepe him from my ſight,
And bid my will auouch it ; yet I muſt not,

125. *that*] *the* F_3F_4, Rowe, Pope, Han.
127. *heart ;*] *heart* Pope et seq.
130. *my Liege*] Om. Pope, +.
132. *Hath*] *Have* Rowe et seq.
135. *wearie*] *weary'd* Cap. Ran. Coll. (MS), Lettsom, Huds. iii.
with Diſaſters, tugg'd] *with disastrous tuggs* Warb. *of disastrous tuggs* Harry Rowe.
138, 139. *know ... Lord*] One line, Rowe et seq.
139. Murth.] Ff, Rowe, +, Cap. Var. '73, '78, '85. Both Mur. Dyce, Glo. Huds. iii. Wh. ii. 2 Mur. Mal. et cet.

Tale, III, ii, 180, and double comparatives and superlatives are common. [KEIGHTLEY'S text reads 'most worst.']—ABBOTT (§ 485): Nót in | the *wó* | *rst* ránk |.

137. **on't**] CLARENDON: For *of*. Compare I, iii, 91, and III, i, 158.

140. **bloody distance**] WARBURTON: That is, *enmity*.—STEEVENS: Such a distance as mortal enemies would stand at from each other, when their quarrel must be determined by the sword. The metaphor is continued in the next line.—CLARENDON: The word is not again used by Shakespeare in this sense. Bacon uses it, *Essays*, xv, p. 62: '—the dividing and breaking of all factions . . . and setting them at distance, or at least distrust amongst themselves, is not one of the worst remedies.' We still speak of '*distance* of manner.'

142. **neer'st**] CLARENDON: That is, My most vital parts. Compare *Rich. II*: V, i, 80, and V, ii, 15. Also *Meas. for Meas.* III, i, 17.

143. **bare-fac'd**] ALLEN (MS): Now always equivalent to impudent; here simply *open*, with no attempt at concealment.—ED. ii.

144. **auouch it**] CLARENDON: Order that my will and pleasure be accepted as the justification of the deed. 'Avouch' or *avow* is from the French *avouer*, and

For certaine friends that are both his, and mine,
Whoſe loues I may not drop, but wayle his fall,
Who I my ſelfe ſtruck downe : and thence it is,
That I to your aſſiſtance doe make loue,
Masking the Buſineſſe from the common Eye,
For ſundry weightie Reaſons.
2. *Murth.* We ſhall, my Lord,
Performe what you command vs.
1. *Murth.* Though our Liues--
Macb. Your Spirits ſhine through you.
Within this houre, at moſt,
I will aduiſe you where to plant your ſelues,
Acquaint you with the perfect Spy o'th' time,

147. *Who*] Ff, Rowe, Cap. Dyce, Sta. Glo. Wh. ii. *whom* Pope, et cet.
154, 155. One line, Pope et seq.
155. *Within*] *In* Pope, +.
at moſt] Om. Steev. conj.
156. *you*] *ye* Seymour.
157. *you...Spy o'th'*] *you with the perfect spot, the* Tyrwhitt. *you with the perfectry o' the* Becket. *you with the precincts by the* Jackson. *you, with a perfect spy, o' the* Coll. (MS), Wh. i. *you with the perfect span o' th'* Bailey (ii, 28).

the Low Latin *advocare*, 'to claim a waif or stray, to claim as a ward, to take under one's protection,' hence 'to maintain the justice of a cause or the truth of a statement.' [For other examples, see SCHMIDT, *s. v.*]

145–147. **For . . . downe**] HARRY ROWE: In the court of criticism let the following alteration be fairly tried. Timber *versus* Flesh and Blood: 'But wail his fall whom I myself struck down: For certain friends there are, both his and mine, Whose loves I may not drop: and thence it is,' etc.

146. **loues**] CLARENDON: We should say 'whose love.' Compare III, ii, 63; V, viii, 80, and *Rich. II:* IV, i, 315, [note *ad l.*]. The plural is frequently used by Shakespeare and writers of the sixteenth and seventeenth centuries, when designating an attribute common to many, in cases where it would now be considered a solecism. See *Lear*, IV, vi, 35; *Rich. III:* IV, i, 25; *Timon*, I, i, 255; *Pericles*, I, i, 74; *Two Gent.* I, iii, 48, 49; *Henry VIII:* III, i, 68.

146. **may not**] For 'may' used for *must*, see ABBOTT (§ 310).

147. **Who**] CLARENDON: There is no doubt that 'who' in Shakespeare's time was frequently used for the objective case, as it still is colloquially. See III, iv, 54; IV, iii, 196; *Mer. of Ven.* I, ii, 21, and II, vi, 30; *Two Gent.* III, i, 200. [To the same effect, see ABBOTT, § 274.]

154. **Your Spirits**] CLARENDON: Compare I, ii, 56, and *Hamlet*, III, iv, 119: 'Forth at your eyes your spirits wildly peep.'

157. **perfect Spy**] JOHNSON: What is meant by this passage will be found difficult to explain; and therefore sense will be cheaply gained by a slight alteration. Macbeth is assuring the assassins that they shall not want directions to find Banquo, and therefore says: *I will —— Acquaint you with* a perfect spy *o' th' time.* Accordingly, a third murderer joins them afterwards at the place of action.—HEATH (p.

[157. perfect Spy]

393): The word 'spy' is here used for *espyal* or *discovery*, and the phrase means the exact intimation of the precise time, or as Shakespeare immediately interprets his own words, 'the moment on't.' Johnson's supposition that the 'spy' is the third murderer cannot be correct; for Macbeth promises the two that he will make them acquainted with this perfect spy, which yet he is so far from doing, that the third murderer when he joins the others is absolutely unknown to them.—M. MASON: 'With' has here the force of *by*; and the meaning of the passage is: 'I will let you know, by the person best informed, of the exact moment in which the business is to be done.'—STEEVENS: This passage needs no reformation but that of a single point. After 'yourselves,' in line 156, I place a full stop, as no further instructions could be given by Macbeth, the hour of Banquo's return being quite uncertain. Macbeth therefore adds: 'Acquaint *you*,' etc., *i. e.* in ancient language, 'acquaint *yourselves*' with the exact time most favourable to your purposes; for such a moment must be spied out by you, be selected by your own attention and scrupulous observation. Macbeth in the intervening time might have learned, from some of Banquo's attendants, which way he had ridden out, and therefore could tell the murderers *where* to plant themselves so as to cut him off on his return; but who could ascertain the precise hour of his arrival, except the ruffians who watched for that purpose?—MALONE: The meaning, I think, is, I will acquaint you with the time when you may *look out* for Banquo's coming, with the most *perfect* assurance of not being disappointed; and not only with the *time* in general most proper for lying in wait for him, but with the very *moment* when you may expect him.—BOSWELL: I apprehend it means the very moment you are to *look for* or *expect*, not when you may *look out* for, Banquo. [From this note by Boswell are we to infer that he took Malone's use of 'look out' as literally meaning to *peep forth* from the ambush wherein the murderers lay hid?—ED. ii.]—CLARENDON: If the text be right, it may bear one of two meanings: first, I will acquaint you with the most accurate observation of the time, *i. e.* with the result of the most accurate observation; or secondly, 'the spy of the time' may mean the man who joins the murderers in Scene iii, and 'delivers their offices.' But we have no examples of the use of the word 'spy' in the former sense, and according to the second interpretation we should rather expect '*a* perfect spy' than '*the* perfect spy.' . . . 'The perfect spy' might also be suggested, or possibly 'the perfect'st eye,' a bold metaphor, not alien from Shakespeare's manner.—COLLIER (ed. ii.): The exact moment; but the expression has no parallel that we are aware of, and the MS Corrector puts it 'with *a* perfect spy o' the time,' as if Macbeth referred to some 'perfect spy' who was to give the two Murderers notice of the proper time.—R. G. WHITE: I have no hesitation in adopting the reading of the Collier MS Corrector. Even did not this speech bear so evidently the marks of hasty production, the use of 'with' for *by* is common enough in our old writers to justify this construction.—[HUDSON (ed. iii.): 'The spy' may mean the *espial* or *discovery*, that is the signal of the time; *a spy* would mean the person giving it. So I do not see that anything is gained by the change.—LIBBY: Whether 'spy' means person or act, it points to Ross: love of spying is the mainspring of his nature. He is the prototype of all detectives and informers. Macbeth says: 'Within this hour at most I will advise you,' 'I'll come to you anon,' 'I'll call upon you straight'; how could Shakespeare tell us more plainly that Macbeth retired to consult with his confidant, and who could that confidant be but Ross?—SHERMAN: It is important to settle

The moment on't, for't muſt be done to Night,
And ſomething from the Pallace : alwayes thought,
That I require a clereneſſe ; and with him,
To leaue no Rubs nor Botches in the Worke :
Fleans, his Sonne, that keepes him companie,
Whoſe abſence is no leſſe materiall to me,
Then is his Fathers, muſt embrace the fate
Of that darke houre : reſolue your ſelues apart,
Ile come to you anon.

Murth. We are reſolu'd, my Lord.

Macb. Ile call vpon you ſtraight : abide within,

159. *alwayes thought*] *a way, though* Jackson. *always note* Bailey (ii, 28). *always with a thought* Sta. conj. (Athenæum, 2 Nov. 1872).

159, 160. *alwayes...clereneſſe ;*] Om. Pope.

163. Fleans] Fleance F_4.

165. *apart*] *a-part* F_3F_4, Rowe, +, Var. '73.

166. *to you*] Om. Steev. conj.

167. Murth.] Ff, Rowe, +, Cap. Mal. Steev. Both Mur. Dyce, Sta. Glo. Cam. Huds. iii. 2 Mur. Var. '03, et cet.
We] *You* Var. '73 (misprint).
my Lord] Om. Han.

168. *abide within.*] *abide within.* [Exeunt Murderers. Theob. Warb. Johns. Coll. Dyce, Wh. Hal. Cam.

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whether this infinitive [to Acquaint] depends upon the 'will' of the line preceding, or belongs to an independent 'will,' repeated or implied. I believe the latter can be supported, especially since it releases 'acquaint' from the restriction of 'within this hour.' It seems necessary to confine this modifier to the former verb ; for, if we look ahead to the opening of Scene iii. we find that no part of the promise here made has been fulfilled till then, except what is comprised in the first 'will' clause.—ED. ii.]

159. **something**] CLARENDON : That is, *somewhat*. See *Wint. Tale*, V, iii, 23. [To the same effect, see ABBOTT, § 68.]

159. **alwayes thought**] STEEVENS : That is, you must manage matters so, that throughout the whole transaction I may stand clear of suspicion.—CLARENDON : 'Thought' is here the participle passive put absolutely.—['He willed therefore the same Banquho with his sonne named Fleance, to come to supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meet with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise.'—Holinshed.

161. **Rubs**] CLARENDON [note on *Rich. II.* III, iv, 4] : In a game of bowls, when a bowl was diverted from its course by an impediment, it was said to 'rub.' Cotgrave gives 'Saut : m. A leape, sault, bound, skip, iumpe ; also (at Bowles) a rub.' 'But as a rubbe to an overthrown bowl proves an helpe by hindering it ; so afflictions bring the souls of God's Saints to the mark.'—Fuller, *Holy State*, Bk, i, ch. 11. [Compare *Hamlet*, III, i, 65.]

165. **houre**] BOOTH : The murderers glance at each other.—ED. ii.

166, 167 **Ile . . . my Lord**] ABBOTT (§ 500) : Apparent Alexandrine.

It is concluded: *Banquo*, thy Soules flight,
If it finde Heauen, muſt finde it out to Night. *Exeunt.*

Scena Secunda.

Enter Macbeths Lady, and a Seruant.

Lady. Is *Banquo* gone from Court?
Seruant. I, Madame, but returnes againe to Night.
Lady. Say to the King, I would attend his leyſure,

170. *Heauen*] *Heav'n* Rowe, +.
1. Scene continued. Rowe. SCENE III. Pope, +. Another Apartment in the Palace. Theob. The Palace. Glo. Cam. The same. Another Room. Cap. et cet.
2. Macbeths Lady] Queen. Sta. Lady Macbeth. Rowe, et cet.
2, 4, 7. Seruant] Seyton. Booth.

169. **It is concluded**] HUNTER: In the age of Elizabeth such negotiations were not very uncommon. An instance had recently occurred in the neighborhood of Stratford. Lodowick Grevile, who dwelt at Sesoncote, in Gloucestershire, and at Milcote, in Warwickshire, coveting the estate of one Webb, his tenant, plotted to murder him and get the estate by a forged will. This was successfully accomplished by the aid of two servants whom Grevile engaged to do the deed. Fearing detection, one of the assassins afterwards murdered his comrade. The body was found, and the investigation led to the arrest and conviction of Grevile and his servant, the surviving murderer. Grevile stood mute, and was pressed to death on November 14, 1589. The circumstance must have been well known to Shakespeare, as the Greviles were at this time patrons of the living of Stratford.

169, 170. **Banquo . . . Night**] D'HUGUES: These lines contain an ironic and sneering allusion to the honesty of Banquo, whose honourable and loyal bearing, in the preceding scenes, has been in such marked contrast to that of Macbeth.—ED. ii.

1. **Scena Secunda**] E. K. CHAMBERS: From the moment of her sin, remorse begins to lay hold upon Lady Macbeth. She conceals it in Macbeth's presence, thinking to strengthen him, as of old; but the two lives are insensibly drifting asunder. As for Macbeth himself, directly there is nothing to be done, he becomes morbid, brooding over his crimes past and future, and playing about them with lurid words.—ED. ii.

3. **Is . . . Court**] BELL (p. 308): [Mrs Siddons said this with] great dignity and solemnity of voice; nothing of the joy of gratified ambition. [May not Lady Macbeth's suspicions have been aroused by the particularity with which she had heard her husband ask concerning Banquo's movements in III, i.?—ED. ii.]

4. **I . . . to Night**] NOEL (p. 52): I seem to read relief in the answer she received, which almost suggests that she is afraid of a further crime being committed. She has read something of Macbeth's significant manner lately, and she is restless and unhappy, and with that restlessness comes a natural yearning for companionship. —ED. ii.

For a few words. 6

Seruant. Madame, I will. *Exit.*

Lady. Nought's had, all's ſpent,
Where our deſire is got without content:
'Tis ſafer, to be that which we deſtroy, 10
Then by deſtruction dwell in doubtfull ioy.

Enter Macbeth.

How now, my Lord, why doe you keepe alone?
Of ſorryeſt Fancies your Companions making,
Vſing thoſe Thoughts, which ſhould indeed haue dy'd 15
With them they thinke on: things without all remedie

7. *Madame*] Om. Seymour.
8. *Nought's had*] Om. Steev. conj.
10. *ſafer*] *better* Han. Hunter.
14. *Fancies*] *Francies* F_2.
16. *all*] Om. Han. Steev. Var. '03, '13, Sing. i, Coll. ii. (MS).

8–11. **Nought's . . . ioy**] STRUTT (Seymour's *Remarks*, etc., i, 202): These four lines seem to belong to Macbeth, who utters them as he enters, and at their conclusion is addressed by the lady, 'How now,' etc. The querulous spirit which they breathe is much more in character with Macbeth than with his wife.—HUNTER: When the servant has been dismissed to summon the thane to his lady's presence, Macbeth enters unexpectedly to the lady, muttering to himself these words, unconscious of her presence. Lady Macbeth hears what he says, and breaks in upon him with 'How now,' etc. What follows is said by Macbeth more than half aside. At least it is not said dialogue-wise with the lady, who knew nothing of his intentions respecting Banquo.—[WILSON: *North.* [. . . These lines] are her only *waking* acknowledgments of having *mis*taken life! So—they forbode the Sleep-Walking, and the Death—as an owl, or a raven, or vulture, or any fowl of obscene wing, might flit between the sun and a crowned but doomed head—the shadow but of a moment, yet ominous for the augur, of an entire fatal catastrophe.—ED. ii.]

15. **Vsing**] STAUNTON (*Athenæum*, 2 November, 1872): I think that the context requires some word implying that Macbeth *cherished* remorseful thoughts, and would suggest '*Nursing* those thoughts,' etc. As there are certain words which the old compositors often adopted erroneously, so there are letters which constantly misled them. The letter V is a remarkable instance.—CLARENDON: That is, keeping company with, entertaining familiarly. Compare *Pericles*, I, ii, 2–6. We have the Greek χρῆσθαι and the Latin *uti* with a similar meaning.

15, 16. **Thoughts . . . thinke on**] Compare *2 Hen. VI:* III, ii, 337: 'Faster than spring-time showers comes thought on thought, And not a thought but thinks on dignity'; also Sidney, *Arcadia*, Bk, ii. (Dialogue between Plangus and Basilius): 'Can thoughts still thinking so rest unpalled?'—ED. ii.

16. **without all**] CLARENDON: We should say *without any remedy*, or *beyond all remedy*. For 'without' in the sense of *beyond*, see *Mid. N. D.* IV, i, 150. This metaphorical sense comes immediately from that of *outside of*, as *without the city, without the camp*. For 'all' compare Spenser, *Hymn of Heavenly Love*, line 149: 'Without all blemish or reproachful blame.' [To the same effect, ABBOTT, §§ 12, 197.]

Should be without regard: what's ıdone, is done. 17
Macb. We haue ſcorch'd the Snake, not kill'd it:

18–33. Mnemonic, Warb.
18. *ſcorch'd*] Ff, Rowe, Pope i. *but* *scotch'd* Huds. iii. *scotch'd* Theob. et cet.

16, 17. **things . . . regard**] For the sentiment, compare *Wint. Tale*, III, ii, 223; *Love's Lab. L.* V, ii, 28; *Oth.* I, iii, 202.

17. **what's . . . done**] ANONYMOUS (qu. LITCHFIELD?): Lady Macbeth repeats this in her sleeping scene, V, i, 68.—[BELL (p. 30): [Mrs. Siddons said this in] accents very plaintive. This is one of the passages in which her intense love of her husband should be shown in every word. It should not be in contemptuous reproach, but deep sorrow and sympathy with his melancholy.—ED. ii.]

18. HUDSON (ed. iii, p. 30): It is well worth noting how, in this speech, as in several others, he goes on kindling more and more with his theme, till he fairly loses himself in a trance of moral and imaginative thought. The inward burnings of guilt act as a sort of inspiration to him.—ED. ii.

18. **scorch'd**] THEOBALD (*Sh. Restored*, p. 185): Shakespeare, I am very well persuaded, had this notion in his head (how true, in fact, I will not pretend to determine), that if you cut a serpent, or worm, asunder, there is such an unctious quality in their blood that the dismembered parts, being placed near enough to touch each other, will cement and become whole again. Macbeth considers Duncan's sons so much as members of their Father that though he has cut off the old man, he has not entirely killed him, but he'll cement and close again in the lives of his sons. Shakespeare certainly wrote *scotch'd*. To *scotch*, however the Generality of our Dictionaries happen to omit the word, signifies to *notch*, *slash*, *hack*, *cut*, with Twigs, Swords, etc., and so our Poet more than once has used it in his works. See *Coriol.* IV, v, 198.—UPTON (p. 170): This learned and elegant allusion is to the story of the Hydra.—HARRY ROWE: My Prompter, who is a North-Country man, says that there is no such word as *scotch'd*. It is *scutch'd*, a word chiefly used by the growers and manufacturers of hemp and flax, and implies beating, bruising, or dividing. The wooden-headed fellow of my company, who plays the clown, says that snakes are soon killed by lashing them with switches, and that by smart strokes their bodies may be divided. This has induced some of the gentlemen of my green-room to adopt 'We have *switch'd* the snake,' etc. The stuffed figure of my company, who plays the Serpent in *The History of Adam and Eve*, has suggested a reading that is more conformable to natural history: 'We have *bruised* the snake . . . She'll *coil*,' etc. My Prompter wishes the original text to be continued, only substituting *coil* for 'close,' and this he calls a good emendation. I have accordingly adopted it. After all, I do not consider Shakespeare as under any obligations to his *scotching*, *scutching*, *bruising*, and *switching* commentators.—CLARENDON: 'Scorch'd is said to be derived from the French *escorcher*, to strip off the bark or skin. From the next line it is clear that we want a word with a stronger sense here.—[SKEAT (*Notes*, etc.): In *Com. of Err.* V, i, 183, we are told that one of the twin brothers, being greatly enraged against his wife, threatens 'to *scorch* [her] face and to disfigure' [her]. Schmidt enters this under the ordinary verb to *scorch*, but Gollancz explains it by 'excoriate,' which is nearer the mark. The right sense is given in Stratmann, where we find this entry: '*scorchen*, vb., from *scoren*, [to] score, cut, *Babees Book*, p. 80.' The quotation in the *Babees Book* is: 'With

Shee'le cloſe, and be her ſelfe, whileſt our poore Mallice
Remaines in danger of her former Tooth.
But let the frame of things diſ-ioynt,
Both the Worlds ſuffer,

21, 22. *But let...ſuffer*] Ff, Rowe, Var. '73, '21, Sing. i. Coll. Dyce i, Wh. i. Ending first line *let* Steev. Var. '03, '13. One line, Pope, et cet.

the frame ... ſuffer] *both worlds disjoint and all things suffer* Pope, +.

21. *frame*] *eternal frame* Coll. ii. (MS).

diſ-ioynt] *diſjoint* F_4. *become disjoint* Bailey (ii, 29).

22. *ſuffer*] *suffer dissolution* Bailey (ii, 30).

knyfe *scortche* not the boorde,' *i. e.* do not score the table with your knife. The derivation from *score* is not wholly satisfactory, as it does not account for the final *ch*. I think it is clear that we have here an example of what is really fairly common in English—formed as it is by a fusion of Romance with Teutonic—viz. the evolution of a new word which has resulted from the confusion of two others. The ordinary verb *scorch*, tho' it usually means 'to parch,' meant originally to excoriate, or rather, *to excorticate;* it is derived from the Old French *escorcher*, to strip off bark, from a Latin type *excorticare*. By confusion of this with the word *score*, a new verb, *scorch*, was formed, with the sense of to make an incision on the surface *only*, to cut with *shallow* incisions, to scratch with a knife. And this it is which Antipholus of Ephesus threatened to do. He did not want to excoriate or flay his wife's face, but merely to scratch it so as to spoil her beauty. We can now proceed a step further; for this new verb, *to scorch*, being really distinct from the original one, was frequently subjected to a more rapid pronunciation, and is better known under the form *to scotch*, which has precisely the same sense. This is well seen by help of the famous passage in *Macbeth*, III, ii, 13, 'we have *scotched* the snake, not killed it,' which is really a 'correction' made by Theobald; for, as a matter of fact, the reading in the Ff is 'scorch'd.' That is to say, the Ff are perfectly correct, as is not unfrequently the case, and the editorial 'correction' was needless. The sense is, we have *scored* or *scratched* the snake, we have wounded him upon the surface only. The ordinary sense of *scorch* will not help us here. The shortening to *scotch* is proved, however, by two considerations: (1) the passage in *Coriol.* IV, v, 198, 'he scotched [him] and notched him like a carbonado,' where the riming of the words is evidently intentional, whilst at the same time these words are nearly equivalent in sense; and (2) by the compound word *hop-scotch*, which means a game in which children hop over scotches or slight scores upon the ground, as it is correctly explained in the *New English Dictionary*.—ED. ii.]

21–25. **But let . . . Nightly**] COLERIDGE (i, 249): Ever and ever mistaking the anguish of conscience for fears of selfishness, and thus as a punishment of that selfishness, plunging still deeper in guilt and ruin.—HUDSON: But is it not the natural result of an imagination so redundant and excitable as his, that the agonies of remorse should project and embody themselves in imaginary terrors, and so, for security against these, put him upon new crimes?

21, 22. **But . . . suffer**] R. G. WHITE: These lines are very imperfect. But it should be observed that other lines in this speech, and several throughout this scene, are in the same condition.

Ere we will eate our Meale in feare, and ſleepe
In the affliction of theſe terrible Dreames,
That ſhake vs Nightly: Better be with the dead,
Whom we, to gayne our peace, haue ſent to peace,

26. *our peace*] Knt, Coll. Dyce i, Wh. i, Cam. Hal. *our pangs* Bailey (ii, 31). *our place* Ff, Furness, et cet.

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21. frame] COLLIER (ed. ii.): The '*eternal* frame' of the MS Corrector cures an obvious defect in the line, though it leaves what follows a hemistich, as possibly the Poet intended; at all events, one error is remedied.

22. Both the Worlds] CLARENDON: The terrestrial and celestial. Compare *Hamlet*, IV, v, 134, where the meaning is different—viz. 'this world and the next.'

24. terrible Dreames] CLARENDON: Those who have seen Miss Helen Faucit play Lady Macbeth will remember how she shuddered at the mention of the 'terrible dreams,' with which she too was shaken. The sleep-walking scene was doubtless in the Poet's mind already.

26. we] BOOTH: The plural is here used in the personal and affectionate sense, and not in the royal manner: and this, among other kindred speeches, should indicate the love that Macbeth feels for his wife.—ED. ii.

26. our peace] KNIGHT: The repetition of the word 'peace' seems very much in Shakespeare's manner; and as every one who commits a crime, such as that of Macbeth, proposes to himself, in the result, happiness, which is another name for peace,—as the very promptings to the crime disturb his peace,—we think there is something much higher in the sentiment conveyed by the original word than in that of *place*. In the very contemplation of the murder of Banquo, Macbeth is vainly seeking for peace. Banquo is the object that makes him eat his meal in fear and sleep in terrible dreams. His death, therefore, is determined, and then comes the fearful lesson, 'Better be with,' etc. There is no peace with the wicked.—ELWIN: The alteration of F_2 destroys the force of the original antithesis, as the *dead* have not *place*.—DYCE (ed. i.): The lection of F_1 is not to be hastily discarded, when we consider what a fondness Shakespeare has for the repetition of words.—KEIGHTLEY (p. 64): The first 'peace' was probably suggested, in the usual manner, by the second. We might read *seat* or some such word. There is one most remarkable case of substitution to which sufficient attention has never been given by the critics. It may be termed *reaction* or *repetition*, and arises from the impression made by some particular word on the mind of the transcriber or printer, or even of the writer himself. —CLARENDON: There is no necessity to make any change. For the first 'peace' compare III, i, 59, 60: 'To be thus is nothing; But to be safely thus'; and for the second, IV, iii, 207, and note.—HUDSON: Peace is nowise that which Macbeth has been seeking; his end was simply to gain the throne, the place which he now holds, the fear of losing which is the very thing which keeps peace from him.—SINGER (ed. ii.): Shakespeare would hardly have written 'to *gain* our peace.' Macbeth gained his *place* by the murder of Duncan, but certainly did not obtain 'peace,' in any sense of the word.—LETTSOM (ap. DYCE, ed. ii.): The possessive pronoun '*our*' is fatal to the reading of F_1. . . . The editor of F_2 could not have been offended by a quibble, for he must have been 'to the manner born.' He, no doubt, felt that the notion of obtaining peace by murdering a king was absurd, and could never

Then on the torture of the Minde to lye
In reſtleſſe extaſie.
Duncane is in his Graue:
After Lifes fitfull Feuer, he ſleepes well,
Treaſon ha's done his worſt: nor Steele, nor Poyſon,
Mallice domeſtique, forraine Leuie, nothing,
Can touch him further.
Lady. Come on:
Gentle my Lord, ſleeke o're your rugged Lookes,
Be bright and Iouiall among your Gueſts to Night.
Macb. So ſhall I Loue, and ſo I pray be you:
Let your remembrance apply to *Banquo*,

28, 29. *In reſtleſſe... Graue*] One line, Rowe et seq.
28. *extaſie.*] *extaſie:* Ff.
29. Duncane *is in his*] *Duncan's in's* Walker.
32. *domeſtique*] *domeſtick* F_3F_4.
forraine] *foreign* F_3F_4.
33–40. *Can touch...wee*] Lines end: *Lord,... Iouiall... Loue,... remembrance ...both...wee* Cap. Var. '78, '85, '21, Mal. Ran. Sing. i, Walker, Dyce ii, iii, Huds. ii, iii.
33. *further*] *farther* Coll. Wh. i.
34–36. *Come.... Night*] Lines end: *Lord, ... Iouiall ... Night.* Var. '73, Sing. ii.
36. *among*] *'mong* Ff, Rowe, +, Steev. Var. '03, '13.
37. *I Loue,*] *I, love,* F_3F_4.
38. *remembrance*] *rememberance* Ktly, Wh. ii, conj.
apply] *ſtill apply* Ff, Rowe, +.

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have entered into the head of a public man.—DYCE (ed. ii.): Compare what Lady Macbeth has previously said, I, v, 78.

27. **on**] CLARENDON: The 'torture of the mind' is compared to the rack; hence the use of this preposition.

28. **extasie**] NARES: In the usage of Shakespeare it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause.

33. **touch**] STAUNTON (*Cym.* I, i, 135): A *touch*, in old language, was often used to express a *pang*, a *wound*, or any acute pain, moral or physical, as in this passage from *Cym.*

35. **Gentle my Lord**] D'HUGUES: Mrs Jameson has utterly failed to understand that Lady Macbeth is simply sneering at her husband and that she has nothing but scorn for his weakness.—ED. ii.

35. **sleeke**] CLARENDON: This is not used elsewhere as a verb by Shakespeare. In Milton's *Comus*, 882, we have 'Sleeking her soft alluring locks.' The word, verb or adjective, is almost always applied to the hair.

36. **Be bright and Iouiall**] BELL (p. 307): [Mrs Siddons's tone was here] mournful; a forced cheerfulness breaking through it.—ED. ii.

37. **Loue**] D'HUGUES: Macbeth is not lacking in sweet words: he calls his wife 'love,' he will presently call her 'dearest chuck.' All this but serves to make this pair of tigers the more hateful.—ED. ii.

38. **remembrance**] A quadrisyllable. See WALKER, *Vers.* p. 7; ABBOTT, § 477.

Preſent him Eminence, both with Eye and Tongue:
Vnſafe the while, that wee muſt laue
Our Honors in theſe flattering ſtreames,
And make our Faces Vizards to our Hearts,
Diſguiſing what they are.
Lady. You muſt leaue this.
Macb. O, full of Scorpions is my Minde, deare Wife:

39, 40. *Tongue:...while, that*] *tongue unsafe,...while that* A. Gray (N. & Qu. 28 Ap. 1888). *tongue, To us and all;... while that* Mull.

40–43. *Vnſafe ... are*] Ff, Wh. i. Lines end: *Honors...ſtreames,...Hearts, ...are.* Rowe. *Honors ... Faces ... are.* Pope, +, Coll. Huds. i, Hal. *Honors... ...Vizards...are.* Var. '78, et cet.

40. *Vnſafe...that wee*] Separate line, Steev. Var. '03, '13, Knt, Sing. ii, Dyce i, Sta. Cam. Wh. ii.

40. *Vnſafe the while*] *Vouchsafe the while your presence. O,* Bulloch. *One chafes the while* Bailey (ii, 32).

41. *flattering*] *so flattering* Rowe, +.

42. *And*] *We'll* Robertson.

Vizards] *vizors* Theob. Warb. Johns. Var. '73. *visards* Dyce, Glo. Cam.

to our] *t'our* Pope, +.

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39. **Eminence**] WARBURTON: Do him the highest honours.—CLARENDON: Observe that Lady Macbeth as yet knows nothing of her husband's designs against Banquo's life.

40–43. **Vnsafe . . . are**] STEEVENS: It is a sure sign that our royalty is unsafe when it must descend to flattery, and stoop to dissimulation. And yet I cannot help supposing (from the hemistich, 'Unsafe the while that we') some words to be wanting which originally rendered the sentiment less obscure. Shakespeare might have written: 'Unsafe the while' *it is for us*, 'that we,' etc.—DYCE (ed. i.): I think Steevens is right in supposing that some words have dropped out which originally rendered the sentiment less obscure.—R. G. WHITE: It seems impossible to make any improvement in this speech upon the versification of the Folio.—COWDEN CLARKE: As the passage stands, we must elliptically understand *Ah! how* before 'unsafe,' and *is ours* before 'the while'; since the word 'eminence' appears to supply the particular here referred to.—CLARENDON: Something has doubtless dropped out, and perhaps also the words which remain are corrupt. Steevens's suggestion is tame. The words should express a sense both of insecurity and of humiliation in the thought of the arts required to maintain their power.—ABBOTT (§ 284): Since 'that' represents different cases of the relative, it may mean 'in *that*,' 'for *that*,' 'because' ('quod'), or 'at *which* time' ('quum'). 'Unsafe the while (*in* or *for*) that we,' etc.—[MOBERLY: 'Unsafe the while' is a nominative absolute, *it being unsafe*.—SCHMIDT (*Lex.*): Metaphorically: keep our honours clean and free from attaint by thus flattering others.—MULL (p. lxxxix.): The meaning is, 'we are, nevertheless, in danger from him to whom we feel forced to show these honours, burying our own in so doing.' The sense of 'lave' is here *submerged*, which gives a transparent meaning to the passage, and it has also the merit of corresponding to the action expressed in the next line—viz. that of 'our hearts being *buried* or hidden by our visors.'—ED. ii.]

Thou know'ſt that *Banquo* and his *Fleans* liues. 46
Lady. But in them, Natures Coppie's not eterne.
Macb. There's comfort yet, they are aſſaileable,
Then be thou iocund: ere the Bat hath flowne
His Cloyſter'd flight, ere to black *Heccats* ſummons 50

46. *liues*] *live* Han. Coll. Huds. Wh. i, Dyce ii.
47. *eterne*] *eternal* Pope, +, Var. '73. *etern* Cap.
49–53. *ere the Bat ... note.*] Mnemonic, Warb.
50. *Heccats*] *Hecat's* Rowe, +, Ktly. *Hecate's* Steev. et cet.

46. **liues**] For instances of the inflection in *s*, with two singular nouns as the subject, see ABBOTT, § 366. Compare I, iii, 167.

47. **But . . . eterne**] FLETCHER (p. 134): The natural and unrestrained meaning is, at most, nothing more than this, that Banquo and his son are not immortal. It is not she, but her husband, that draws a practical inference from this harmless proposition. That 'they are assailable' may be 'comfort,' indeed, to him; but it is evidently none to her, and he proceeds to tell her that 'there shall be done A deed of dreadful note.' Still provokingly unapprehensive of his meaning, she asks him anxiously, 'What's to be done?' But he, after trying the ground so far, finding her utterly indisposed to concur in his present scheme, *does not dare* to communicate it to her in plain terms, lest she should chide the fears that prompt him to this new and gratuitous enormity, by virtue of the very same spirit that had made her combat those which had withheld him from the one great crime which she had deemed necessary to his elevation. It is only through a misapprehension, which unjustly lowers the generosity of her character and unduly exalts that of her husband, that so many critics have represented this passage ('Be innocent of the knowledge,' etc.) as spoken by Macbeth out of a magnanimous desire to spare his wife all guilty participation in an act which at the same time, they tell us, he believes will give her satisfaction. It is, in fact, but a new and signal instance of his moral cowardice.

47. **Coppie's**] JOHNSON: The *copy*, the *lease*, by which they hold their lives from nature, has its time of termination limited.—RITSON: The allusion is to an *estate for lives* held by *copy of court-roll*.—M. MASON: We find Macbeth alluding to that great *bond* which 'makes [*sic*] me pale.' Yet perhaps by 'nature's copy' Shakespeare may only mean the human form divine.—STEEVENS: I once thought that Shakespeare meant man, *as formed after the Deity*, though not, like him immortal.—KNIGHT: Although the expression may be somewhat obscure, does not every one feel that the *copy* means the individual,—the particular cast from nature's mould,—a perishable copy of the prototype of man?—CLARENDON: The deed by which man holds life of Nature gives no right to perpetual tenure. . . . 'Copyhold, *Tenura per copiam rotuli curiæ*, is a tenure for which the tenant hath nothing to shew but the *copy* of the rolls made by the steward of the lord's court. . . . Some copyholds are fineable at will, and some certain: that which is fineable at will, the lord taketh at his pleasure.'—Cowel's *Law Dict.* s. v.—[BELL (p. 308): [Mrs Siddons here showed] a flash of her former spirit and energy.—ED. ii.]

50. **Cloyster'd**] STEEVENS: The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet.

The ſhard-borne Beetle, with his drowſie hums,
Hath rung Nights yawning Peale,
There ſhall be done a deed of dreadfull note.
Lady. What's to be done?
Macb. Be innocent of the knowledge, deareſt Chuck,
Till thou applaud the deed: Come, ſeeling Night,

51. *ſhard-borne*] *ſhard-born* F_3F_4, Rowe, +, Cap. Var. '73. *sharn-bode* Finnegan. *sharn-born* Upton (Rem. p. 109).
52, 53. *Hath...note.*] Ff, Knt, Del. Lines end: *done...note.* Rowe, et cet.
56–63. Mnemonic, Warb.
56. *ſeeling*] *sealing* Rowe, Pope.

51. **shard-borne**] STEEVENS: The beetle borne along by its *shards* or *scaly wings;* as appears from a passage in Gower, *Confessio Amantis*, [vol. iii, p. 68, ed. Pauli], 'She sigh, her thought, a dragon tho, Whose scherdes shynen as the sonne.' Ben Jonson, in his *Sad Shepherd*, says: 'The *scaly* beetles with their *habergeons*, That make a humming murmur as they fly,' [Act II, p. 296, ed. Gifford.—ED. ii.]. See also *Cymb.* III, iii, 20. Such another description of the beetle occurs in Chapman's *Eugenia*, 1614: 'The beetle... with his *knoll-like humming gave the dor Of death to men,*' [Vigiliæ Tertiæ Inductio.—ED. ii.].—TOLLET: The 'shard-born beetle' is the beetle born in dung. Aristotle and Pliny mention beetles that breed in dung. Poets as well as natural historians have made the same observation. See Drayton's *Ideas*, 31: 'I scorn all earthly *dung-bred* scarabies.' So, Jonson, [ed. Gifford, vol. i, p. 61]: 'But men of thy condition feed on sloth, As doth the *beetle* on the *dung* she breeds in.' That *shard* signifies *dung* is well known in the North of Staffordshire, where *cowshard* is the word generally used for *cow-dung*.—PATTERSON (p. 65): The beetle's wings are protected from external injury by two very hard, horny wing-cases, or elytra.... These shards or wing-cases are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence 'the shard-borne beetle,' a description embodied in a single epithet.—CLARENDON: 'Shard' is derived from the Anglo-Saxon *sceard*, a fragment, generally of pottery.... Tollet's reading is unquestionably wrong, though 'shard' means 'dung' in some dialects.

53. **note**] CLARENDON: That is, *notoriety*. There is perhaps in this passage a reference to the original meaning of the word, 'a mark or brand,' so that 'a deed of dreadful note' may signify 'a deed that has a dreadful mark set upon it.' Compare *Love's Lab. L.* IV, iii, 125.

55. **dearest Chuck**] R. H. HIECKE (p. 31): Must all the reiterated terms of endearment in this scene, these manifold inflections in ever softer modulations, be deemed meaningless to such a poet as Shakespeare?... Of all the deeply tragic passages of this drama, this is the deepest. *Unintentionally* and *unconsciously* there here breathes from Macbeth's soul an echo of that happier time when the mutual esteem of a heroic pair was accompanied by the delicate attentions of first love. ... Ambition has caused their love for each other to cool, until we see them united solely by a fiendish alliance in pursuit of an ambitious end,—so here this love, *grown cold*, was *murdered* in the murder of the King, and the tenderness in this scene is naught but a dirge, rising unconsciously from the soul, over the sentiments of an earlier time, [p. 468, ed. 1873.—ED. ii.].

56–66. **Come, seeling Night... with me**] Beljame, whose translation of

Skarfe vp the tender Eye of pittifull Day,
And with thy bloodie and inuiſible Hand
Cancell and teare to pieces that great Bond,
Which keepes me pale. Light thickens,
And the Crow makes Wing toth'Rookie Wood:

58. *bloodie*] *bloudy* F_3F_4.
59. *Bond*] *band* Ktly.
60. *Light*] *Night* Warb. conj.

Macbeth was crowned by the French Academy, thus renders this passage: 'Viens, nuit qui silles les paupières, Bande les tendres yeux du jour pitoyable, Et de ta main sanglante et invisible Annule et déchire en morceaux ce grave contrat Qui fait mon visage pâle!—La lumière s'épaissit, et la corneille Gagne à tire-d'aile le bois hanté des freux; Les honnêtes créatures du jour commencent à languir et à s'assoupir, Pendant que les noirs agents de la nuit s'éveillent pour leur proie. Tu t'étonnes de mes paroles; mais sois patiente: Les choses commencées par le mal se fortifient par le mal. Ainsi, je t'en prie, suis-moi.'—ED. ii.

56. **seeling**] DYCE (*Gloss.*): 'Siller les yeux. To seele, or sew up, the eyelids (& thence also), to hoodwinke, blinde, keep in darknesse, deprive of sight.'—Cotgrave.

59. **Bond**] STEEVENS: This may be explained by [Cancel his bond of Life, dear God, I pray], *Rich. III.* IV, iv, 77, and *Cymb.* V, iv, 27.—KEIGHTLEY: We should read *band*, riming with 'hand.'—[MOBERLY: 'That great Bond' may mean either Banquo's life, or it may mean the bond of destiny announced by the weird sisters.—LIBBY: The existence of Banquo reminded him of the 'indissoluble tie' to which Banquo alludes; it means: (*a*) Their common guilt in trusting to the evil sisters. (*b*) Their common guilty silence in ruining Cawdor. (*c*) Their common guilty knowledge of Duncan's murder. (*d*) The hope of Banquo, and fear of Macbeth, that Banquo's heirs would succeed Macbeth.—ED. ii.]

60. **pale**] STAUNTON (*Athenæum*, 26 Oct. 1872): The context requires a word implying *restraint, abridgment of freedom*, etc., rather than one denoting *dread*. My impression has long been that the word should be *paled*. In the same sense as Macbeth afterwards exclaims in III, iv, 31.

60, 61. **Light . . . Wood**] MRS KEMBLE (*Macmillan's Maga*. May, 1867): We see the violet-coloured sky, we feel the soft intermitting wind of evening, we hear the solemn lullaby of the dark fir-forest, the homeward flight of the bird suggests the sweetest images of rest and peace; and, coupled and contrasting with the gradual falling of the dim veil of twilight over the placid face of nature, the remote horror of 'the deed of fearful note,' about to desecrate the solemn repose of the approaching night, gives to these harmonious and lovely lines a wonderful effect of mingled beauty and terror.

60. **thickens**] STEEVENS: So in Fletcher's *Faithful Shepherdess*, Act. I, sc. ult.: 'Fold your flocks up, for the air 'Gins to *thicken*.'—MALONE: Again, in Spenser's *Calendar*, 1579: 'But see, the welkin *thicks* apace,' [*March*, l. 126; ed. Grosart. —ED. ii.].

61. **Rookie**] RODERICK (EDWARDS, p. 274, 1765): I should imagine Shakespeare intended to give us the idea of the gloominess of the woods at the close of the evening; and wrote: 'to th' *murky* (or *dusky*) wood': words used by him

Good things of Day begin to droope, and drowſe, 62
Whiles Nights black Agents to their Prey's doe rowſe.

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on other like occasions, and not very remote from the traces of that in the text.—STEEVENS: This may mean *damp, misty, steaming with exhalations.* It is only a North-Country variation of dialect from *reeky.* In *Coriol.* III, iii, 121, we have 'the reek o' the rotten fens.' 'Rooky wood,' indeed, may signify a *rookery, the wood that abounds with rooks;* yet merely to say of the *crow* that he is flying to a wood inhabited by *rooks,* is to add little immediately pertinent to the succeeding observation, viz.: that '— things of day begin to droop and drowse.' I cannot, therefore, help supposing our author wrote: 'makes wing to *rook i' th'* wood.' That is, to *roost* in it.—HARRY ROWE: A rooky wood is simply a wood where there are rookeries, and has nothing to do with the 'reek of rotten fens.'—FORBY: That is, *foggy.* Any East Anglian plough-boy would have instantly removed the learned commentator's doubt whether it had anything to do with *rooks.* [The same meaning is given in CARR'S *Craven Dialect,* 1828; BROCKETT'S *North Country Words,* 1829, and in MORRIS'S *Glossary of Furness,* 1869. The last adds: 'Icel. *rakr.* "Roky, or mysty, nebulosus."—*Promp. Parv.*'—ED.]—MITFORD (*Gent. Maga.* Aug. 1844, p. 129): 'Crow' is the common appellation of the 'rook,' the latter word being used only when we would speak with precision, and never by the country people, as the word 'crow-keeper' will serve to show, which means the boy who keeps the *rooks* (not carrion crows) off the seed-corn. The carrion crow, which is the *crow proper,* being almost extinct, the necessity of distinguishing it from the *rook* has passed away in common usage. The passage, therefore, simply means, 'the rook hastens its evening flight to the wood where its fellows are already assembled,' and to our mind 'the rooky wood' is a lively and natural picture: the *generic* term 'crow' is used for the *specific* 'rook.'

62. **Good things . . . drowse]** DOWDEN (p. 244): This line, uttered as the evening shadows begin to gather on the day of Banquo's murder, we may repeat to ourselves as a motto of the entire tragedy. It is the tragedy of thick twilight and the setting-in of thick darkness upon a human soul. We assist at the spectacle of a terrible sunset in folded clouds of blood. To the last, however, one thin hand's-breadth of melancholy light remains—the sadness of the day without its strength. Macbeth is the prey of a profound world-weariness. And while a huge *ennui* pursues crime, the criminal is not yet in utter blackness of night. When the play opens the sun is already dropping below the verge. And at sunset strange winds arise, and gather the clouds to westward with mysterious pause and stir, so the play of *Macbeth* opens with movement of mysterious, spiritual powers, which are auxiliary of that awful shadow which first creeps, and then strides, across the moral horizon.—ED. ii.

63. **Agents]** STEEVENS: Thus in Sydney's *Astrophel and Stella:* 'In night, of sprites the ghastly powers do stir,' [v. xcvi, l. 10]. Also in Ascham's *Toxophilus,* [p. 52, ed. Arber]: 'For on the nighte tyme and in corners, Spirites and theues, etc., vse mooste styrringe, when in the daye lyght, and in open places whiche be ordeyned of God for honeste thynges, they darre not ones come; whiche thinge Euripides noteth verye well, sayenge—*Iph. in Taur.:* "Il thynges the night, good thinges the daye doth haunt and vse."' [This, doubtless, is Ascham's own translation of l. 1027, 'Κλεπτῶν γὰρ ἡ νὺξ, τησδ' ἀληθείας τὸ φῶς.'—ED. ii.]

Thou maruell'ſt at my words: but hold thee ſtill,
Things bad begun, make ſtrong themſelues by ill:
So prythee goe with me. *Exeunt.*

Scena Tertia.

Enter three Murtherers. 2

1. SCENE II. Rowe. SCENE IV. Pope, +. Scene om. Booth, Irving. A Park, the Castle at a Distance. Rowe. A Park: Gate leading to the Palace. Cap. et seq. (subs.)

64, 65. **Thou . . . ill**] CLARENDON: This couplet reads like an interpolation. It interrupts the sense.

66. **goe**] DELIUS: This can hardly mean that he asks Lady Macbeth to leave the stage with him, but, in connection with what has preceded, it is rather a request that she should aid him, or suffer him quietly to carry out his plan. As in *Lear*, I, i, 107: 'But goes thy heart with this?'

2. **Enter three Murtherers**] ALLAN PARK PATON (*Notes and Queries* 11 Sept., 13 Nov. 1869) broached and maintained the theory that the Third Murderer was Macbeth himself, and adduced in proof eight arguments. *First:* Although the banquet was to commence at seven, Macbeth did not go there till near midnight. *Second:* His entrance to the room and the appearance of the murderer are almost simultaneous. *Third:* So dear to his heart was the success of this plot, that during the four or five hours before the banquet he must have been taken up with the intended murder some way or other. He could not have gone to the feast with the barest chance of the plot miscarrying. *Fourth:* If there had been a Third Murderer sent to superintend the other two, he must have been Macbeth's chief confidant, and as such in all probability would have been the first to announce the result. *Fifth:* The 'twenty mortal murthers' was a needless and devilish kind of mutilation, not like the work of hirelings. *Sixth:* The Third Murderer repeated the precise instructions given to the other two, showed unusual intimacy with the exact locality, the habits of the visitors, etc., and seems to have struck down the light, probably to escape recognition. *Seventh:* There was a levity in Macbeth's manner with the murderer at the banquet, which is quite explicable if he personally knew that Banquo was dead. *Eighth:* When the Ghost rises, Macbeth asks those about him 'which of them had done it,' evidently to take suspicion off himself, and he says, in effect, to the ghost, 'In yon black struggle you could *never know me.*' —[E. HILLS (*Notes and Queries*, 2 Oct. 1869) thus replies to Paton, whose arguments, to save space, will be referred to numerically (*First*): 'I should not dwell much on this; for Shakespeare is thoroughly careless about the unities of time or place, or indeed any unity. Besides, did Macbeth *not* go there until midnight? I think Sc. iv. occupies several hours, but obviously it would not be convenient to break it up into three or four parts. This idea will, of course, explain [Paton's second and third arguments]. The murder, I admit, comes before Sc. iv.; but that was necessary for the audience, and is a highly dramatic method. . . . [*Fourth*]: I

[2. **Enter three Murtherers**]

suppose the First and Second Murderers to have been retainers formerly of Banquo, in which case they would know nothing of the locality of Macbeth's residence. So the third was a servant (and creature) of Macbeth, who went to inform them of the time of Banquo's return. That Macbeth had plenty of such confidants is certain from [III], iv, 162–3. This supposition would also account for the First Murderer telling the tale, as it would be better for the servant to keep out of the way, whereas the First and Second Murderers would be unknown to the household. [*Fifth*]: Macbeth had told them "to leave no botches in the work." Furthermore they were private enemies. [*Sixth*]: Here Paton seems to have written from memory. The Third Murderer neither gives nor repeats any orders at all. He simply replies "Macbeth." ' [In a subsequent article Hills admits that he was 'a little too hasty in saying that the Third Murderer "gives no orders." He certainly "repeats no orders," for the orders relate simply to the time and the post of action.'] 'I do not think,' continues Hills, 'that the Third Murderer was the first to hear the sound of horses: for the First Murderer says: "now [*sic*] near approaches The object [*sic*] of our watch." When did the Third Murderer identify Banquo? Did *he* strike out the light, who asked why it was done? Obviously the First Murderer struck it out—the man who answers "Was't not the way?" Now why the First or Second Murderer should strike it out is plain, if the idea of their being retainers be taken; *i. e.* if Banquo or Fleance did escape they did not care to be recognised. And this conduct would appear strange to the Third Murderer, Macbeth's servant. Lastly, if Macbeth was the Third Murderer, how was it that neither the First nor Second recognised him? [*Seventh*]: Even if there were any great levity in Macbeth's speeches, which I myself cannot see, how far would that go in an author who has made characters reason the most quietly in the most awkward predicaments? Besides, would Shakespeare put such lines as "Then comes my fit again" [III, iv, 27] or "There the grown serpent lies" [III, iv, 37] in the mouth of a man who had been present at the murder, and who therefore knew the issue of it? [*Eighth*]: I think the words "Thou canst not say *I* did it" just the sort of words a murderer by deputy would use. To make the man actually engaged in a murder speak so, would seem to make nonsense of Shakespeare.' This called forth a reply from PATON, in which he said, 'The entertainment began (the hour specified *must* be dwelt on) at seven, and the banquet begins with the fourth scene of the third act; not far from the time when night is "almost at odds with morning." Macbeth having just joined his guests in another part of the palace, comes with them into the hall where the banquet is prepared. Giving as his reason that it would make society the more welcome to him, he had said he would keep himself "till supper-time alone." *This* is supper-time; he bids the company be seated at the table, and wishes to all appetite and health.' To the suggestion by Hills that the Third Murderer might be a creature of Macbeth, PATON objected on the ground that Macbeth would not have been likely to entrust a share in the designed murder to such a one—a mere gatherer of gossip and political opinion. In *Notes and Queries*, 30 Oct. 1869, T. S. BAYNES maintains that he anticipated Paton.—IRVING (*Nineteenth Century*, April, 1877): A theory on the subject [of the Third Murderer] has struck me, which has not, so far as I am aware, been hitherto advanced. What I wish to contend is, that [the character designated as an] 'Attendant' is the Third Murderer. My reasons are as follows: Macbeth utters what little he does say to this attendant in a tone of marked contempt—strangely suggestive, to my mind, of his being

[2. Enter three Murtherers]

some wretched creature entirely in Macbeth's power. The tone of contempt [in lines 54, 58, 86, Act III, i.] is obvious, and also the fact that this attendant had been taken into his master's confidence. The next direction is: 'Enter Servant with two Murderers'; when Macbeth says to him, in the same tone and manner, 'Now go to the door and stay there till we call.' If the attendant left the chamber by one door and the murderers by another, and if Macbeth used the former egress, the suggestion would be, that at this moment, while he kept the murderers waiting, and in expectation of seeing him again ('I'll call upon you straight—abide within'), he went after the attendant and gave him his instructions. Macbeth thus secures to himself a check upon the two murderers in the person of this attendant, who is made an accomplice. A very slight change in the accepted stage business would make all this stratagem clear to the audience, and it fits in with my theory that the attendant was a trusty, and not a common, servant. Had he been otherwise, the most momentous and secret transaction of the play would never have been committed to him. Coming now to the murder of Banquo (III, iii.), we find that one man is a stranger to the other two—at any rate so far as his privity to the enterprise is concerned. But the manner in which the Second Murderer satisfies the First strengthens my theory. For either the Second Murderer did not recognise the stranger at all, owing to the darkness of the night, or else perhaps they did not recognise him as the attendant whom they had seen before; in which case also they would have been chary of confiding in him. Indeed, the instant reply of the Second Murderer would favour the assumption that the stranger was a man they already knew, and the exact familiarity which the Third Murderer shows with the surroundings of the palace and the readiness with which his information is accepted by the others, suggest that he must have been somebody quite conversant with the palace usages and approaches. My theory would account for this familiar acquaintance on the part of the Third Murderer without recourse to any such violent improbability as that the Third Murderer was Macbeth himself. Think of the effect of the First Murderer being brought to the banquet room by the attendant, and the latter standing by during the ghastly recital of the murder. If this expedient were adopted, there would be no intrinsic absurdity in the appearance of the strange man at the feast. He might come there with a secrecy the more effectual because of its apparent openness, for he would be in the company of one of Macbeth's chief retainers. The conversation so conducted, only just out of earshot of the whole company, might be no violation of probability, even though the deadliest secret were clothed under the natural disguise. But the effect upon the audience would be widely different from that of the present almost unmanageable tradition, which necessitates an improbability so absurd as to render almost ridiculous what might be one of the most thrilling horrors of the tragedy.—HUDSON (ed. iii.) I am by no means sure but [Paton] is right. . . . Perhaps the strongest point against this view is, that Macbeth seems surprised, and goes into a rapture, on being told that 'Fleance is 'scaped'; but this may not be very much; he may there be feigning. On the other hand, Macbeth's actual sharing in the deed of murder would go far to account for his terrible hallucination at the banquet.—MOY THOMAS (*Athenæum*, 14 Ap. 1877) shows that the stage-directions whereon Irving lays stress are not to be found in the Folio; and concludes that: 'If [the Third Murderer and the Attendant] were the same person they would almost necessarily have been represented by the same actor. On this supposition, however, it is obvious that the stage-directions are singularly

1. But who did bid thee ioyne with vs? 3
3. *Macbeth.*

3, 4, 5, etc. 1. 3. 2. etc.] Ff. First Murd. Second Murd. Third Murd. Dyce, Cam. Coll. iii, Wh. ii. 1 Mur. 2 Mur. 3 Mur. Rowe, et cet.

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deficient, and are certainly likely to cause confusion in the prompter's box. To the argument that the Third Murderer evidently knew "all the surroundings of the palace" and, therefore, was likely to be the attendant previously introduced, it is enough to answer that, whoever he was, he must have been in close connection with Macbeth.'—LIBBY (see note on I, ii, 53): If Ross is the Third Murderer, as we hope to establish, then it is clear that it is because Shakespeare is dealing with the *spy-system* that he refuses to give up the name of this villain. It should be remembered that Shakespeare does not merely neglect to name the Third Murderer, he emphasizes the mystery in every possible way to arouse our curiosity, once more masking the business for weighty reasons. [LIBBY here quotes PATON'S eight arguments in proof that Macbeth is the Third Murderer.] In replying to these arguments it may be said generally that most of them apply well to Macbeth, but better to Ross. More particularly they are met as follows: (1) Macbeth went to the banquet as soon as Ross had returned by a short way and reported. (2) The murderer (who certainly did not know the short way home) reached Macbeth about twenty minutes later than Ross. (3) Macbeth had passed a terrible time of inactivity before Ross returned, and that unhinged his mind: he is more unhinged by that horrible imagining than he had been by the murder of Duncan. (4) Ross was Macbeth's chief confidant at this time, and was the first to announce the result. (5) The twenty mortal murthers was extremely characteristic of that poltroon Ross, panic-stricken and stabbing in the dark a rival who had recognised him. (6) Ross knew the place and the guests as only such a spy could know them: he struck down *after* the terrible recognition of Banquo's 'O, Slave,' which applies infinitely better to this spy than to Macbeth. Ross owed his power to his service of Macbeth. If Macbeth might have been recognised by Banquo, as PATON says, why was he not recognised by the murderers? (7) Macbeth was amused by the comparison of the account of the murderer with that of Ross. The fact that he had the news accounts for his levity. Ross had given Macbeth hopes that the murderers might have pursued Fleance, and the only point Macbeth really wants information about is the death or escape of Fleance. (8) When the ghost arises Macbeth asks those about him 'which of them' had done it, because he suspects his colleague in crime. On returning to the room he sees the man whom Ross and the Murderer at the door had sworn to be dead; he suspects his colleague naturally. Ross endeavors to mislead the other nobles at the banquet and to defend Macbeth. When Paton says that Macbeth says in effect to the ghost 'In yon black struggle you could never know me,' he probably alludes to the speech of Macbeth: 'Thou canst not say I did it,' which means that he was not present at the murder.—DEIGHTON refers to Paton's and Bayne's theory in regard to the Third Murderer being Macbeth, but thinks that 'the anxiety shown by Macbeth in the next scene seems far too real to be mere acting.'—ED. ii.]

3. **But**] CAPELL (p. 16): *But* implies a previous matter discours'd of. The third murderer appears as forward as the others, but more clever, for 'tis he who observes his comrades' mistake about the 'light.'

2. He needes not our miſtruſt, ſince he deliuers
Our Offices, and what we haue to doe,
To the direction iuſt.
1. Then ſtand with vs:
The Weſt yet glimmers with ſome ſtreakes of Day.
Now ſpurres the lated Traueller apace,
To gayne the timely Inne, end neere approches
The ſubiect of our Watch.
3. Hearke, I heare Horſes.
Banquo within. Giue vs a Light there, hoa.
2. Then 'tis hee:
The reſt, that are within the note of expectation,

5. *He...our*] *We need not to* Warb. conj. ap. Theob. MS (ap. Cam.)
our] *to* Pope.
6. *to doe,*] *to do,* [Speaking to the First. Han.
6, 7. *doe, To...iuſt*] *do.—To...just!* Johns. conj.
10. *lated*] *lateſt* Ff, Rowe.
11. *end*] *and* F_2.
neere] *here* Coll. MS.
14. *Giue vs a Light*] *Give us light* Pope,+. *Give light* Han.
14–18. *Giue...about*] The lines end: *hoa. ...within...Alreadie...about.* (reading *it is* for *'tis*, line 15, and *in* for *i'*, line 17) Walker.
15, 16. *Then...The reſt*] One line, Pope et seq.
15. *Then'tis hee*] *Then it is he* Pope, +, Var. Mal. Steev. Var. Sing. i. *'Tis he* Cap.
16. *that are*] Om. Steev. conj.

7. **To**] ABBOTT (§ 187): 'To,' even without a verb of motion, means *motion to the side of.* Hence *motion to and consequent rest near.* Hence *by the side of, in comparison with,* as in III, iv, 81. Hence *up to, in proportion to, according to,* as in the present case. See note on III, i, 63, and I, ii, 16.

9. **The West . . . Day**] CORSON (p. 229): The Poet appears to have been so filled with the spirit of his theme that that spirit radiated upon all the aspects of the natural world, and was reflected therefrom. In the moral world which he is representing, there are yet some glimmerings of moral light: but these glimmerings are soon to be swallowed up in moral darkness. And it is to be remarked, too, that the murder of Banquo and the appearance of his ghost at the banquet, marks the point where all light goes out for Macbeth and his queen.—ED. ii.

11. **timely**] CLARENDON: That is, *welcome, opportune.* Unless, indeed, we take it as a poetical metathesis for 'to gain the inn timely, or betimes.'

11. **neere**] DYCE (*Few Notes,* etc.): The First Murderer knew, from the coming on of night, that Banquo was *not far off;* but, before hearing the tread of horses and the voice of Banquo, he could not know that the victim was absolutely *near at hand.*

14. **a Light**] DELIUS: Banquo calls for a light from one of his servants, because he and Fleance are about to strike off into the footway, while the servants make a circuit to the castle, with the horses.

16. **note**] STEEVENS: They who are set down in the list of guests, and expected to supper.—CLARENDON: For 'note,' in this sense, see *Winter's Tale,* IV, iii, 49. Also in *Rom. & Jul.* I, ii, 36.—[LIBBY: This otherwise purposeless remark is quite dramatic when we consider that Ross is one of the invited guests.—ED. ii.]

Alreadie are i'th'Court.
1. His Horſes goe about.
3. Almoſt a mile: but he does vſually,
So all men doe, from hence toth' Pallace Gate
Make it their Walke.

Enter Banquo and Fleans, with a Torch.

2. A Light, a Light.
3. 'Tis hee.
1. Stand too't.
Ban. It will be Rayne to Night.
1. Let it come downe.
Ban. O, Trecherie!
Flye good *Fleans*, flye, flye, flye,
Thou may'ſt reuenge. O Slaue!

17. *Alreadie*] Om. Steev. conj.
20. *from*] Om. Seymour.
22. Enter...Torch.] Enter B. and F. Servant, with a Torch before them. Cap. Steev. Var. Sing. i, Knt. After l. 25, Dyce, Sta. After l. 24, Wh. After l. 23, Glo. Cam. Wh. ii. After l. 21, Ff, Furness, et cet.
27. *come downe.*] *come downe* [They assault Banquo] Theob. et seq. (subs.)
28, 29. *O...flye,*] One line, Han. et seq.
29. *good*] *godd* F_2. Om. Pope, +.
30. *O Slaue!*] *O Slave* [Dies. Rowe. Dies. Fl. and ser. fly. Cap. Steev. Var. Sing. i, Knt. Dies. Fleance escapes, Pope, et cet.

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18. **Horses**] HORN (i, 81): Shakespeare, who dared do all that poet ever dared, nevertheless did not dare to bring upon the stage—a *horse*. And very properly; for there—where noble poets represent the world's history upon the 'boards that imitate the world,' there—no brutes should be allowed. But in the present scene it is hard to avoid introducing a horse, and the Poet has to obviate the difficulty in four almost insignificant lines, in order to account for the absence of the steeds. It is, after all, undoubtedly better not to shrink from two or three such trivial lines than to have a horse come clattering on the stage. Would that Schiller had thought of this passage and so have spared us in his noble *Tell* that mounted Landvogt!

20, 21. **So . . . Walke**] LIBBY: The others did not know the short cut to the castle and would not attempt it in the dark. This tells us that the third murderer reached home first.—ED. ii.

22. **with a Torch**] COLLIER (ed. i.): Here again Fleance carries the torch to light his father; and in the old stage-direction nothing is said about *a servant*, who would obviously be in the way, when his master was to be murdered. The *servant* is a merely modern interpolation.

30. **O Slaue**] LIBBY: Banquo recognises Ross.—ED. ii.

30. HORN (i, 82): Banquo's death must take place before our eyes in order to prepare us for his ghost at the banquet. His murder must appear important and of moment, but it must pass quickly before us; after the preparation that we had for Duncan's death, the second victim must have less prominence.

3. Who did ſtrike out the Light?
1. Was't not the way?
3. There's but one downe: the Sonne is fled.
2. We haue loſt
Beſt halfe of our Affaire.
1. Well, let's away, and ſay how much is done.
Exeunt.

Scæna Quarta.

Banquet prepar'd. Enter Macbeth, Lady, Roſſe, Lenox, Lords, and Attendants.

Macb. You know your owne degrees, ſit downe:
At firſt and laſt, the hearty welcome.
Lords. Thankes to your Maieſty.

33–35. *There's...Affaire*] Ending the lines at *Sonne...Affaire* Pope, +.

34, 35. *We...Affaire*] One line, Var. Mal. Ran. Steev. Var. Sing. Knt, Coll. Huds. Sta.

34. *We haue*] *We've* Pope, +, Dyce ii, Huds. ii.
loſt] *lost'* Allen.

1. SCENE III. Rowe, Booth, Irving. SCENE V. Pope, +.
A Room of State. Rowe. A Hall of State in the Palace. Cap. et seq. (subs.)

2. Banquet prepar'd] A Banquet set out. Flourish. Cap.

4, 5. *You...laſt*] One line, Del.
Lines end: *firſt ... welcome.* Johns. conj. (Obs.) Cap. et seq.
downe: At firſt] *down at first* Johns. conj. (Obs.)

5. *At*] *And* Rowe ii, Pope, Han. Cap.

31. **Who . . . Light**] LIBBY: Why does Shakespeare not tell us this in a stage-direction? Surely because as usual he obscures the acts of Ross.—ED. ii.—MANLY: Apparently it was not the Third Murderer, as PATON suggests, but the first, who struck out the light.—ED. ii.

34, 35. **lost Best**] That is, 'lost *the* Best.' See ALLEN'S note, I, iv, 5.—MANLY: In life this would be a queer remark to come from one who had undertaken the murder for the sake of revenge on Banquo, [and] gives little countenance to the view that the third murderer thought the others had pursued Fleance, and that consequently Macbeth might fairly expect from the first murderer later information.—ED. ii.

5. **At first**] JOHNSON: I believe the true reading is 'sit down.—To first And last,' etc. But for 'last' should then be written *next.* All, of whatever degree, from the highest to the lowest, may be assured that their visit is well received.—ANON. (qu. LITCHFIELD?): The meaning is perhaps this, '*Once for all*, you are welcome. *From the beginning to the end* of the feast dismiss all irksome restraint!'

6. **Maiesty**] WALKER (*Vers.* p. 174): Majesty—especially in the forms *Your Majesty, His Majesty*, etc.—is usually a disyllable.—ABBOTT (§ 468): See II, iv, 13.

Macb. Our ſelfe will mingle with Society,
And play the humble Hoſt:
Our Hoſteſſe keepes her State, but in beſt time
We will require her welcome.

La. Pronounce it for me Sir, to all our Friends,
For my heart ſpeakes, they are welcome.

Enter firſt Murtherer.

Macb. See they encounter thee with their harts thanks
Both ſides are euen: heere Ile ſit i'th'mid'ſt,
Be large in mirth, anon wee'l drinke a Meaſure
The Table round. There's blood vpon thy face.

8, 9. *And...keepes*] One line, Ktly.
9. *beſt*] *the beſt* Ff, Rowe.
10. *welcome.*] *welcome.* [They sit. Rowe,+. After line 5, Cap.
12. *they are*] *they're* Pope,+. *their* Anon. ap. Cam.
13. Enter firſt Murtherer.] Enter... to the door. After l. 15, Cap. Var. Dyce, Sta. After *round.* l. 17, Huds. ii.
17. *round.*] *round.* [Approaching the door. Wh. Glo. Knt ii, Huds. iii, Dtn.
face.] *face.* [To the Mur. Rowe,+ (subs.)
17–40. *There's ... againe.*] Marked as an Aside, Cap. Ktly.
17, 95, 118, 151, 152, 156, 167. *Blood*] *Bloud* F_3F_4.

9. **State**] GIFFORD (*The Bondman*, Massinger, p. 15, ed. 1805): It is used by Dryden, but it seems to have been growing obsolete while he was writing; in the first edition of MacFleckno, the monarch is placed on a 'state'; in the subsequent ones he is seated, like his fellow kings, on a throne; it occurs also, and I believe for the last time, in Swift: 'As she affected not the grandeur of a *state* with a canopy, she thought there was no offence in an elbow chair.'—*Hist. of John Bull*, ch. i.—CLARENDON: The 'state' was originally the *canopy;* then the chair with the canopy over it. Compare Cotgrave: '*Dais*, or *Daiz*. A cloth of Estate, Canopie, or Heauen, that stands ouer the heads of Princes thrones; also, the whole State, or seat of Estate.' See also Bacon's *New Atlantis* (Works, iii, 148, ed. Spedding): 'Over the chair is a state, made round or oval, and it is of ivy.'

10. **require**] CLARENDON: That is, ask her to give us welcome. 'Require' was formerly used in the simple sense of *to ask*, not with the meaning now attached to it of asking as a right. See *Ant. & Cleo.* III, xii, 12, and also the Prayer-book Version of *Psalm* xxxviii, 16.

13. **Enter first Murtherer**] BOOTH: Enter First Murderer with the Servants, who bring dishes.—First Murderer has a few drops of blood upon his cheek.—He brings a goblet of wine to Macbeth.—ED. ii.—SHERMAN: On the supposition that Macbeth and the Third Murderer are the same person, it is evident that the First Murderer cannot now be coming to 'say how much is done' for the first time. He must have come much earlier, and failing to find Macbeth, must have been dispatched by the Third Murderer, still with him, to search for Fleance. Only now, after the quest has proved fruitless, and Banquo has been buried (l. 26), does he appear.—ED. ii.

16. **anon**] DELIUS: This alludes to the fact that Macbeth has just caught sight of the Murderer standing in the door, and wishes to dismiss him before pledging the measure.

Mur. 'Tis *Banquo's* then. 18
Macb. 'Tis better thee without, then he within.
Is he diſpatch'd? 20
Mur. My Lord his throat is cut, that I did for him.
Mac. Thou art the beſt o'th'Cut-throats,
Yet hee's good that did the like for *Fleans*:
If thou did'ſt it, thou art the Non-pareill.
Mur. Moſt Royall Sir 25
Fleans is ſcap'd.

19. *he*] *him* Han. Cap. Coll. (MS), Ktly, Huds. ii, iii.
21. Line divided at *cut*, Ktly.
that I did] *I did that* Pope, Han.
22–24. *Thou...Non-pareill*] Ff, Coll. Huds. Ktly. Lines end: *good...it,... Non-pareill.* Rowe, et cet.
22. *o'th'*] *of the* Pope,+. *o' the* Cap. et seq.
23. *good*] *as good* Long MS, ap. Cam.
25, 26. *Moſt...ſcap'd*] One line, Coll. Huds. i, ii, Ktly.

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19. JOHNSON: 'I am more pleased that the blood of Banquo should be on thy face than in his body.' Shakespeare might mean: 'It is better that Banquo's blood were on thy face than *he* in this room.'—HUNTER: Anything, almost, is to be preferred to the common explanation that Macbeth addresses this sentence to the Murderer. I would submit as the Poet's intention, that Macbeth goes to the door, and there sees the Murderer with the evidence of the crime upon him: and with that infirmity of purpose which belongs to him, that occasional rising of the milk of human kindness, he is deeply shocked at the sight, especially contrasting it with the gaiety of the banquet; he retires from the door, meditates, and then, feeling the importance to him of having got quit of Banquo, he utters the expression aside, ''Tis better thee without than he within': that, horrible as it is, thus in the midst of the feast, to behold the assassin of his friend just without the door, it is still better than that Banquo himself should be alive and within the hall a guest at this entertainment. He thus recovers himself, and then goes to the door again to ask if the deed had been done effectually, 'Is he dispatch'd?' In what follows, we cannot suppose that Macbeth speaks so as to be heard by the Murderer, much less speaks *to* him, revealing the secret purpose and thoughts of his mind. They are *aside* speeches.—CLARENDON: It is better outside thee than inside him. In spite of the defective grammar, this must be the meaning, or there would be no point in the antithesis. For a similar instance of loose construction, see *Cymb.* II, iii, 153.—[LIBBY (see note on I, ii, 53): If this were an aside it might mean, ''Tis better to be thee without than Ross within.' 'Thee' would pass for a predicate better than 'he' for an objective.—CHAMBERS disagrees with Clarendon and follows Hunter's interpretation, 'It is better that the murderer should be "without" the banquet than that Banquo be inside as a guest.' He adds: 'I conceive that Macbeth speaks with the murderer at a curtained door, unseen by the banqueters.'—ED. ii.]

23. hee's] COWDEN CLARKE: Probably an elision for *he is as*, not *he is*.

24. Non-pareill] DELIUS: Shakespeare always uses the definite article with 'nonpareil,' except in *Temp.* III, ii, 108.

Macb. Then comes my Fit againe:
I had elſe beene perfect;
Whole as the Marble, founded as the Rocke,
As broad, and generall, as the caſing Ayre:
But now I am cabin'd, crib'd, confin'd, bound in
To ſawcy doubts, and feares. But *Banquo's* ſafe?
Mur. I, my good Lord: ſafe in a ditch he bides,
With twenty trenched gaſhes on his head;
The leaſt a Death to Nature.
Macb. Thankes for that:
There the growne Serpent lyes, the worme that's fled
Hath Nature that in time will Venom breed,
No teeth for th'preſent. Get thee gone, to morrow
Wee'l heare our ſelues againe. *Exit Murderer.*

27. Macb.] Macb. [Aside.] Hunter, Wh. Cam. Cla.
27, 28. *Then ... perfect*] One line, Pope et seq.
27–32. Mnemonic, Warb.
31. *I am*] *I'm* Pope, +, Dyce ii, iii, Huds. ii.
32. *ſawcy*] *saucy* Cap. et seq.
37. *There*] [Aside.] *There.* Wh. Cam. Huds. iii.
37–39. Mnemonic, Warb.
38. *Hath*] *Hath'* Allen MS.
40. *Wee'l*] *Well* F_3F_4.
heare our ſelues] *hear't ourselves* Theob. Warb. Johns. *hear thee ourselves* Han. Cap. Ktly. *hear, ourselves* Var. Mal. Ran. Steev. Var. Knt. *hear, ourselves,* Dyce, Glo. *hear't, ourself,* Huds. iii.
our ſelues] *ourself* Cap. conj. Huds. iii.

31. **crib'd**] CLARENDON: A still stronger word than 'cabin'd,' which explains it, and perhaps suggested it to the Author. It does not, we believe, occur elsewhere.

32. **ſawcy doubts, and feares**] DELIUS: These are the fellow-prisoners of such confinement and imprisonment.

32. **But Banquo's ſafe**] LIBBY (see note on I, ii, 53): He wants confirmation of Ross's account. The *asides* of this passage should convince anyone that Macbeth was not an eye-witness of Banquo's death.—ED. ii.

37. **worme**] NARES: Frequently used by Elizabethan writers for a serpent. *Wyrm*, in Anglo-Saxon, means a serpent or dragon—the modern meaning is only a secondary one.

39. **No . . . preſent**] BOOTH: Macbeth is about to drink; but the colour of the wine sickens him, and he gives the goblet back to the Murderer, who places it on the table, and, at Macbeth's next words spoken simultaneously with this action, quietly slinks out of the room.—ED. ii.

40. **our ſelues againe**] CLARENDON: We will talk with one another again. . . . But the expression is awkward if both the king and the murderer are included in 'ourselves'; if by 'ourselves' is meant Macbeth only, we require, as Capell conjectured, *ourself.*—[HUDSON (ed. iii.): I suspect the true reading to be, 'We'll hear you tell'*t* again.' The pronoun 'our' seems quite out of place here; and we have

Lady. My Royall Lord, 41
You do not giue the Cheere, the Feaſt is ſold
That is not often vouch'd, while 'tis a making:
'Tis giuen, with welcome: to feede were beſt at home:
From thence, the ſawce to meate is Ceremony, 45
Meeting were bare without it.

Enter the Ghoſt of Banquo, and ſits in Macbeths place. 47

42. *ſold*] *cold* Pope, Han.
43. *vouch'd,*] *vouched,* Rowe,+. *vouch'd* Cap. Coll. i, Sing. ii.
while 'tis a making:] *while 'tis making:* Ff, Rowe, Theob. *while 'tis making,* Pope, Han. *while 'tis making* Warb. Johns. Var. '73. *the while 'tis making:* Coll. (MS). *while 'tis a making,* Var. '78, et cet.
43. *a making*] *a-making* Huds, Dyce, Cam. Coll. iii, Wh. ii.
44. *giuen*] *giv'n* Pope, Han.
giuen, with] *given with* F_3F_4.
47. Enter...] After line 55, Sta. After line 58, Ktly, Huds. ii. After line 51, Cap. et cet.
Enter...] The Ghost of Banquo rises... Rowe,+, Cap.

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many instances of 'our' and *your* confounded, as also of *your* and *you;* and *tell't* might easily be misprinted 'selves,' when the long *s* was used. I cannot now recover the source of the proposed reading.—ED. ii.]

42–44. **Feast . . . welcome**] DYCE (*Remarks*, etc. p. 196): That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome.

43. **a making**] CLARENDON: The prefix 'a,' equivalent to *on* in Old English, and generally supposed to be a corruption of it, was in Shakespeare's time much more rarely used than in earlier days, and may now be said to be obsolete, except in certain words, as *a-hunting, asleep,* etc. [See ABBOTT, §§ 24, 140.]

44. **feede**] HARRY ROWE: My audience often consisting of cow-keepers, grooms, ostlers, post-boys, and scullion-wenches, I was apprehensive that they would take offence at the word 'feed'; so, by advice of my learned puppet, Doctor Faustus, I have changed the line into 'Then give the welcome: To *eat,*' etc.; the word 'feed' belonging, as he says, to the *prona atque ventri obedientia.* But what kind of men and women these *prona atque ventri obedientia* are, I confess I know not.

45. **Ceremony**] STAUNTON (note on *All's Well,* II, iii, 185): It has never, that we are aware, been noticed that Shakespeare usually pronounces *cere* in *ceremony, ceremonies, ceremonials* (but not in *ceremonious, ceremoniously*), as a monosyllable, like *cerecloth, cerement.* Thus *Merry Wives,* IV, vi, 51; *Mid. N, D.* V, i, 55; *Jul. Cæs.* I, i, 70, and *Ibid.* II, ii, 13.—WALKER (*Crit.* ii, 73): It appears that *ceremony* and *ceremonious* were pronounced by our ancient poets,—very frequently at least,—*cer'mony* and *cer'monous.* We should therefore perhaps arrange this line: 'From thence the sauce to meat is ceremony; meeting' in order to avoid [*Vers.* p. 272] the trisyllabic termination of the next line ['remembrancer'], which is so frequent in the dramatists of a later age, but which occurs very seldom indeed in Shakespeare.—LETTSOM (foot-note to preceding *Crit.* ii, 73]: Some of the writers quoted by Walker seem to have even pronounced *cermny, cermnous.*

45, 46. **meate . . . Meeting**] CLARENDON: No play upon words is intended here. 'Meat' was in Shakespeare's time pronounced *mate. Two Gent.* I, ii, 68, 69.

47. **the Ghost of Banquo**] SEYMOUR: I think two Ghosts are seen: Duncan's

[47. the Ghost of Banquo]

first, and afterwards that of Banquo; for what new terror, or what augmented perturbation, is to be produced by the reappearance of the same object in the same scene? or, if but one dread monitor could gain access to this imperial malefactor, which was the more likely to harrow the remorseful bosom of Macbeth—'the gracious Duncan' or Banquo, his mere 'partner'? Besides this obvious general claim to precedence on the part of Duncan, how else can we apply these lines?—'If charnel-houses and our graves,' etc. For they will not suit Banquo, who had no grave or charnel-house assigned to him; but must refer to Duncan. . . . Besides, to whom, except Duncan, can the words apply: 'If I stand here, I saw him'? If Banquo were the object here alluded to, it must be unintelligible to the Lady, who had not yet heard of Banquo's murder. The Ghost of Duncan having departed, Macbeth is at leisure to collect his thoughts, and he naturally reflects that if the grave can thus cast up the form of buried Duncan, Banquo may likewise rise again, regardless of the 'trenched gashes and twenty mortal murders on his crown.' The Lady interrupts this revery and he proceeds to 'mingle with society,' and when he pledges the health of his friend, just at that moment his friend's ghost confronts him.—MRS JAMESON (ii, 331): Mrs Siddons, I believe, had an idea that Lady Macbeth beheld the spectre of Banquo, and that her self-control and presence of mind enabled her to surmount her consciousness of the ghastly presence. This would be superhuman, and I do not see that either the character or the text bears out this supposition.—CAMPBELL (*Life of Mrs Siddons*, ii, 185): The idea of omitting the ghost of Banquo was suggested to Kemble by some verses of the poet Edward Lloyd. It was a mere crotchet, and a pernicious departure from the ancient custom. There was no rationality in depriving the spectator of a sight of Banquo's ghost merely because the company at Macbeth's table are not supposed to see it. But we are not Macbeth's guests. We are no more a part of their company than we are a part of the scenes or the scene-shifters. We are the Poet's guests, invited to see Macbeth: to see what he sees, and to feel what he feels, caring comparatively nothing about the guests. I may be told, perhaps, that, according to this reasoning, we ought to see the dagger in the air that floats before Macbeth. But the visionary appearance of an inanimate object and of a human being are by no means parallel cases. The stage-spectre of a dagger would be ludicrous; but not so is the stage-spectre of a man appearing to his murderer. Superstition sanctions the latter representation; and as to the alleged inconsistency of Banquo's ghost being visible to us whilst it is unseen by the guests, the argument amounts to nothing. If we judge by sheer reason, no doubt we must banish ghosts from the stage altogether, but if we regulate our fancy by the laws of superstition, we shall find that spectres are privileged to be visible to whom they will; so that the exclusion of Banquo, on this occasion, was a violation of the spiritual peerage of the drama, an outrage on the rights of ghosts, and a worthier spectre than Banquo's never trod the stage. [Dr Forman's *Journal*, under date 20th of April, 1610, contains an allusion to the appearance on the stage of Banquo's ghost. See *Appendix*, Forman's *Journal*.]—KNIGHT: We are met on the threshold of this argument [viz.: that it was Duncan's Ghost that first appeared, a point to which Knight's attention was called by a 'gentleman personally unknown' to him, to whom in turn it had been propounded by 'one who called himself an actor.' —ED.] by the original stage-direction. We should be inclined, with Kemble, Capel Lofft, and Tieck, to reject any visible ghost *altogether*, but for this stage-

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direction, and it equally compels us to admit in this place *the Ghost of Banquo*. Is there anything in the text inconsistent with the stage-direction? It is a piece of consummate art that Macbeth should see his own chair occupied by the vision of him whose presence he has just affected to desire, in line 53. His first exclamation, line 66, is the common evasion of one perpetrating a crime through the instrumentality of another. If it be *Duncan's* ghost, we must read: 'Thou canst not *say* I did it.' The same species of argument which makes lines 89–91 apply only to Duncan is equally strong against the proposed change. If the second ghost be that of Banquo, how can it be said of him, 'Thy bones are *marrowless?*' There can be no doubt that these terms, *throughout the scene*, must be received as general expressions of the condition of death as opposed to that of life, and have no more direct reference to Duncan than to Banquo. There is a coincidence of passages pointed out by our correspondent which strongly makes, as admitted by him, against the opinion which he communicates to us. It is found in the 'twenty trenched gashes on his head,' mentioned by the Murderer, and the 'twenty mortal murthers on their crowns,' alluded to by Macbeth. But there is *no* direction in the Folio for the disappearance of the Ghost before Macbeth exclaims, 'If I stand here, I saw him.' The direction which we find is modern. After 'Give me some wine, fill full,' we have in the Folio, '*Enter Ghost.*' Now then arises the question, Is this the ghost of Banquo? To make the ghost of Banquo return a second time at the moment when Macbeth wishes for the presence of Banquo is not in the highest style of art. The stage-direction does not prevent us arguing that here it may be the ghost of Duncan. The terror of Macbeth is now more intense than on the first appearance; it becomes desperate and defying. In the presence of the ghost of Banquo, when he is asked, 'Are you a man?' he replies, 'Ay, and a bold one that dare look on that Which might appal the devil.' Upon the second apparition it is, 'Avaunt and quit my sight'—'Take any shape but *that*'—'Hence, horrible shadow!' Are not these words applied to some object of *greater* terror than the former? Have there not been *two* spectral appearances, as implied in the expressions, 'Can such *things* be?' and 'When now I think you can behold such *sights!*' We, of course, place little confidence in this opinion, although we confess to a strong inclination towards it.—COLLIER (ed. i.): [It was from H. Crabb Robinson that Collier learned that 'it was the opinion of the late Benjamin Strutt' that the second ghost 'was that of Duncan and not of Banquo.'] This opinion deserves to be treated with every respect, but it seems rather one of those conjectures in which original minds indulge, than a criticism founded upon a correct interpretation of the text. Macbeth would not address 'And dare me to the desert with thy sword' to the shade of the venerable Duncan; and 'Thou hast no speculation in those eyes,' etc. is the appearance that eyes would assume just after death.—DYCE (*Remarks*, etc. p. 197): I am arrogant enough to think that Strutt's opinion is worthy of all contempt. In the first place, it is certain that the stage-directions which are found in the early editions of plays were designed *solely for the instruction of the actors*, not for the benefit of the readers; and consequently, if Shakespeare had intended the Ghost of Duncan to appear as well as the Ghost of Banquo, he would no doubt have carefully distinguished them in the stage-directions, and not have risked the possibility of the wrong Ghost being sent on by the prompter. Secondly, it is certain that when Dr Forman saw *Macbeth* acted at the Globe, the Ghost of Duncan did *not* appear. [In reply to a remark of Knight's given above, Dyce adds:] I cannot help thinking

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that the introduction of two ghosts would have been less artistic than the bringing back the ghost of Banquo; we have, indeed, in *Rich. III*: V, iii, *eleven ghosts* on the stage at once; but there is a vast difference between ghosts walking in and out of a banqueting-hall crowded with company, and ghosts standing, in the dead of night, before the tents of two sleeping princes. If Shakespeare had brought in the Ghost of Banquo a third time, and had also made the murder of Lady Macduff precede the banquet, no doubt some ingenious gentleman would have come forward to prove that *the third ghost* was *Lady Macduff's*.—HUNTER: I cannot but incline to the opinion of those who think that the Ghosts of both Duncan and Banquo appear at the banquet. . . . In questions like these we must be content with probabilities. The chief probability lies here: that the figure presented to the mind's eye of Macbeth was that of a person who had been buried, see lines 89–91. Now Banquo was then so recently dead that there had been no interment of him, while Duncan had been honourably entombed, see II, iv, 46–48. Then that the second ghost is Banquo's appears probable from this circumstance, that it is the ghost of a soldier, not of a peaceable person such as Duncan was. I cannot go the length of affirming that the words of Forman are conclusive against the appearance of any other ghost. Again Macbeth seems to speak of more than one when he says, 'such *sights*,' line 140. It might undoubtedly be but the seeing twice the same figure, but the construction would rather lead us to believe that Ross understood Macbeth to speak of more objects than one. Lastly, when Macbeth utters lines 167–169, it seems as if the visions he had just witnessed had brought both his great victims to his remembrance, and placed them in the light of his countenance.—[WILSON (p. 640): *Talboys*. . . . I am inclined to think, sir, that no real Ghost sits on the Stool—but that Shakespeare meant it as with the Daggers. On the stage he appears—that is an abuse. . . . Had Macbeth himself continued to believe that the first-seen Ghost was a real Ghost, he would not, could not have ventured so soon after its disappearance to say again, 'And to our dear friend Banquo.' He does say it—and then again diseased imagination assails him at the rash words. Lady Macbeth reasons with him again, and he finally is persuaded that the Ghost, both times, had been but brain-sick creations. 'My strange and self-abuse Is the initiate fear that wants hard use:—I am [*sic*] but young in deed.' *Buller*. That certainly looks as if he then did know he had been deceived. But perhaps he only censures himself for being too much agitated by a real ghost. *Talboys*. That won't do. *North*. But go back, my dear Talboys, to the first enacting of the Play. What could the audience have understood to be happening, without other direction of their thoughts than the terrified Macbeth's bewildered words? He never mentions Banquo's name—and recollect that nobody then sitting there then knew that Banquo had been murdered. The dagger is not in point. Then the spectators heard him say, 'Is this a dagger that I see before me?' And if no dagger was there, they could at once see that it was phantasy. *Talboys*. Something in that. *Buller*. A settler. *North*. I entirely separate the two questions—first, how did the Manager of the Globe Theatre have the King's Seat at the Feast filled; and second, what does the highest poetical Canon deliver? I speak now, but to the first. Now here the rule is—'The audience *must understand, and at once*, what that which they see and hear means'—That rule must govern the art of the drama in the Manager's practice. You allow that, Talboys? *Talboys*. I do. . . *North*. Well, then, suppose Macbeth acted for the first time to an audience who are to establish it for a stock-

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play or to *damn it.* Would the Manager commit the whole power of a scene which is perhaps the most—singly—effective of the whole Play to the chance of a true divination by the whole Globe audience? I think not. The argument is of a vulgar tone, I confess, and extremely literal, but it is after the measure of my poor faculties. *Seward.* In confirmation of what you say, sir, it has been lately asserted that one of the two appearings at least is not Banquo's—but Duncan's. How is that to be settled but by a real Ghost—or Ghosts? *North.* And I ask what has Shakespeare himself undeniably done elsewhere? In *Henry VIII.* Queen Katherine sleeps and *dreams.* Her Dream enters and performs various acts—somewhat expressive—minutely contrived and prescribed. It is a mute Dream, which she with shut eyes sees—which you in pit, boxes, and gallery see—which her attendants, watching about her upon the stage, do *not* see. *Seward.* And in *Richard III.*—He dreams, and so does Richmond. . . . My friends, Poetry gives a body to the bodiless. The Stage of Shakespeare was rude and gross. In my boyhood, I saw the Ghosts appear to John Kemble in *Richard III.* Now they may be abolished with Banquo. So may be Queen Katherine's Angels. But Shakespeare and his Audience had no difficulty about one person's seeing what another does not—or one's *not* seeing, rather, that which another does. Nor had Homer, when Achilles alone, in the Quarrel Scene, sees Minerva. Shakespeare and his Audience had no difficulty about the bodily representation of Thoughts—the inward by the outward. . . . I am able to believe with you, Talboys, that Banquo's Ghost was understood by Shakespeare, the Poet, to be the Phantasm of the murderer's guilt-and-fear-shaken soul; but was required by Shakespeare, the Manager of the Globe Theatre, to rise up through a trap-door, mealy-faced and blood-boultered, and so make 'the Table full.'—ED. ii.]—R. G. WHITE: Macbeth's first words to the apparition are, 'Thou canst not say *I* did it,' which was exactly what *Duncan* could have said. That this first ghost is *Banquo's* is beyond a doubt; and that the second is also his, seems almost equally clear from like considerations of Macbeth's mental preoccupation with the recent murder, and the appearance of the Ghost again upon a renewed bravadoing attempt to forestall suspicion by the complimentary mention of Banquo's name. To all which must be added Dr Forman's testimony.—BUCKNILL (p. 27): It is markworthy that the ghost of Banquo is seen by no one but Macbeth, differing in this respect from that of Hamlet's father. Moreover, Banquo's ghost is silent, indicating that it is an hallucination, not an apparition. The progress of the morbid action is depicted with exquisite skill. First, there is the horrible picture of the imagination not transferred to the sense; then there is the sensual hallucination whose reality is questioned and rejected; and now there is the sensual hallucination whose reality is fully accepted. Are we to accept the repeated assurance, both from Macbeth and his wife, that he is subject to sudden fits of mental bereavement? or was it a ready lie, coined on the spur of the moment, as an excuse for his strange behavior? Macbeth, at this juncture, is in a state of mind closely bordering upon disease, if he have not actually passed the limit. He is hallucinated, and he believes in the hallucination. The reality of the air-drawn dagger he did not believe in, but referred its phenomena to their proper source. Between that time and the appearance of Banquo the stability of Macbeth's reason had undergone a fearful ordeal. He lacked 'the season of all natures—sleep'; or when he did sleep, it was 'In the affliction of those terrible dreams That shake us nightly.' Waking, he made his companions of the 'sorriest fancies'; and 'on the torture of

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the mind' he lay 'in restless ecstacy.' In the point of view of psychological criticism, the fear of his wife in II, ii, 44, 45, appears on the eve of being fulfilled by the man, when to sleepless nights and days of brooding melancholy is added that undeniable indication of insanity, a credited hallucination. It was in reality fulfilled in the case of the woman, although, at the point we have reached, she offers a character little likely, on her next appearance, to be the subject of profound and fatal insanity. Macbeth, however, saved himself from actual insanity by rushing from the maddening horrors of meditation into a course of decisive, resolute action. From henceforth he gave himself no time to reflect; he made the firstlings of his heart the firstlings of his hand; he became a fearful tyrant; but he escaped madness. This change in him, however, effected a change in his relations to his wife, which in her had the opposite result. Up to this time her action had been that of sustaining him; but when he waded forward in a sea of blood, when his thoughts were acted ere they were scanned, then her occupation was gone. Her attention, heretofore directed to her husband and to outward occurrences, was forced inwards upon that wreck of ill-content which her meditation supplied. The sanitary mental influence of action is thus impressively shown.—HUDSON (ed. ii.): I have long been fixed in the thought that the reappearance of the dead Banquo ought, by all means, to be discontinued on the stage. In Shakespeare's time the generality of the people could not possibly conceive of a subjective ghost, but it is not so now.—[R. L. STEVENSON (*Academy*, 15 Ap. 1876; also Stevenson's collected works, *Thistle Edition*, xxii, p. 211): Salvini closed his visit to Edinburgh by a performance of Macbeth, . . . but the whole third act was marred by a grievously humorous misadventure. Several minutes too soon the ghost of Banquo joined the party, and, after having sat helpless awhile at table, was ignominiously withdrawn. Twice was this ghastly Jack-in-the-Box obtruded on the stage before his time; twice removed again; and yet he showed so little hurry when he was really wanted, that, after an awkward pause, Macbeth had to begin his apostrophe to empty air. The arrival of the belated spectre in the middle, with a jerk that made him nod all over, was the last accident in the chapter, and worthily topped the whole.—CHAMBERS: The theory that there are two ghosts . . . is both fanciful and untrue to psychology. COLEMAN (*Gentleman's Maga.* March, 1889): In [Charles] Kean's revival of Macbeth [at the Princess's Theatre, 1853], the most remarkable scenic feature was the apparition of Banquo's ghost in one of the pillars of the rude arch which supported the roof of the Banqueting Hall. These pillars were built out of the solid. By an ingenious contrivance they were made to appear either opaque or transparent, as the exigencies demanded. When the ghost appeared the lights on the stage remained unaffected, but the lime-light, then in its infancy, threw a ghastly sepulchral glare upon the blood-boltered Banquo.—BOOTH omitted the Ghost of Banquo. After line 58 he has this stage-direction, '*Macbeth stares in horror.*' After 'Behold, looke, loe, how say you' (line 87) he has this: '*Stares at imaginary spectre.*' After 'And all to all' (line 115), '*Stares at chair.*' After 'Vnreal mock'ry hence' (line 132), '*Spectre is supposed to vanish.*'—IRVING has the Ghost enter after 'May't please your Highnesse sit' (line 51) and vanish after 'our Monuments Shall be the Mawes of Kytes' (ll. 90, 91). The Ghost then re-enters after 'Our duties, and the pledge' (line 116), and again vanishes after line 132, as with Booth.—SYMONS (p. 22): When Banquo's ghost appears Macbeth's acting breaks down. He is in the hold of a fresh sensation, and horror and astonishment overwhelm all. After

Macb. Sweet Remembrancer:
Now good digeſtion waite on Appetite,
And health on both.
Lenox. May't pleaſe your Highneſſe ſit.
Macb. Here had we now our Countries Honor, roof'd,
Were the grac'd perſon of our *Banquo* preſent:
Who, may I rather challenge for vnkindneſſe,
Then pitty for Miſchance.
Roſſe. His abſence (Sir)
Layes blame vpon his promiſe. Pleas't your Highneſſe
To grace vs with your Royall Company?
Macb. The Table's full.
Lenox. Heere is a place reſeru'd Sir.
Macb. Where?
Lenox. Heere my good Lord.
What is't that moues your Highneſſe?
Macb. Which of you haue done this?
Lords. What, my good Lord?

51. *May't*] *May it* D'Av. Var. Mal. Ran. Steev. Var. Knt, Coll. Huds. Sing. ii, Hal.
54. *Who*] *Whom* Pope, +, Huds. Wh. Ktly.
55. *Miſchance.*] *mischance!* Pope et seq.
57. *Pleas't*] *Please it* Var. Mal. Ran. Steev. Var. Knt, Coll. Huds. i, Sing. ii, Hal. Ktly.
58. *Company?*] *company.* D'Av. Dyce, Glo. Huds. ii, iii.
59. *full.*] *full* [Starting. Rowe, +, Cap.
60. *Heere is*] *Here's* Pope ii, Theob. Warb. Sing. Huds. i, Coll. ii, Ktly.
62, 63. *Heere ... Highneſſe?*] One line, Cap. et seq.
62. *my good Lord.*] *my lord* (reading *Where?...Highneſſe* as one line), Steev. Var. '03, '13.
64–67. Mnemonic, Warb.

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having thought himself at last secure! It is always through the superstitious side of his nature that Macbeth is impressible. His agitation at the sight of the Ghost is not, I think, a trick of the imagination, but the horror of a man who sees the actual ghost of the man he has slain. Thus he cannot reason it away, as, before the fancied dagger (a heated brain conjuring up images of its own intents), he can exclaim: 'There's no such thing!'—ED. ii.]

53. **grac'd**] CLARENDON: That is, *gracious, endued with graces.* Compare the sense of 'guiled,' *i. e.* guileful, in *Mer. of Ven.* III, ii, 97; *Ibid.* IV, i, 186, 'blest'; and *1 Hen. IV:* I, iii, 183, 'disdained.' We have 'graced' in much the same sense as here in *Lear*, I, iv, 267, 'A graced palace.' It is possible, however, that the word in the present case may mean 'honoured,' 'favoured,' as in *Two Gent.* I, iii, 58.

54. **Who**] ABBOTT (§ 274): The inflection of 'who' is frequently neglected. [See III, i, 147.]

Macb. Thou canſt not ſay I did it: neuer ſhake
Thy goary lockes at me.
Roſſe. Gentlemen riſe, his Highneſſe is not well.
Lady. Sit worthy Friends: my Lord is often thus,
And hath beene from his youth. Pray you keepe Seat,
The fit is momentary, vpon a thought
He will againe be well. If much you note him
You ſhall offend him, and extend his Paſſion,
Feed, and regard him not. Are you a man?
Macb. I, and a bold one, that dare looke on that
Which might appall the Diuell.

70. *Pray*] *'pray* Steev. Var. Knt, Huds. Sing. ii, Ktly.
71. *momentary*] *momentany* Ff.
vpon] *on* Pope, +.
74. *not.*] *not.* [To Macbeth. Rowe. To Macb. aside. Pope, +, Ktly. Coming to M. and aside to him. Coll. ii. Guests endeavor not to notice what follows. Booth.
74–103. *Are...is.*] Marked as an aside. Cap.
76. *Diuell*] *Devil* F_3F_4.

66. **Thou . . . did it**] WERDER (p. 97): To be appreciated this scene must be *heard*—must be seen; to read it is nothing; it can only be acted. In the tones of the actor's voice the auditor would hear more than the words, for Macbeth is struggling under the weight of horror, and this before everything is the point; horror here is given tongue. The banquet-hall should not be too large, and certainly not lit in the modern fashion, but with the fitful light of torches.—ED. ii.

68. **Gentlemen . . . well**] LIBBY (see note on I, ii, 53, and III, iii, 2): Since Ross is the one who actually 'did it,' his speech is perfectly clear. Unless Ross is guilty, how are these speeches to be explained? He was full of curiosity, and just the man to show a prying desire to draw Macbeth out.—ED. ii.

69. **Sit worthy Friends**] W. CARLETON (*Appendix* to Lady Martin's *Some of Shakespeare's Female Characters*, p. 403): In Miss Faucit's acting there was visible a wish to conceal her husband's crime, which was indeed natural, together with the ill-suppressed anguish of a gentle spirit, and a perceptible struggle to subdue the manifestations of that guilt, whilst attempting to encourage and sustain her husband.—ED. ii.

70. **keepe Seat**] CLARENDON: Used like *keep house*, *keep place*, *keep pace*, *keep promise*.

71. **thought**] STEEVENS: That is, as speedily as thought can be executed. So in *1 Hen. IV*: II, iv, 241.

73. **shall**] ABBOTT (§ 315): 'Shall,' meaning *to owe*, is connected with *ought*, *must*, *it is destined*. Hence 'shall' was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to *will* (*desire*). As in the present instance: 'You *are sure* to offend him.' So probably IV, iii, 56.

73. **Passion**] JOHNSON: Prolong his suffering; make his fit longer.—CLARENDON: 'Passion' is used of any strong emotion, especially when outwardly manifested.

74. **Are you a man**] BELL (p. 310): [Mrs Siddons here] comes up to him and catches his hand. Voice suppressed.—ED. ii.

La. O proper ſtuffe: 77
This is the very painting of your feare:
This is the Ayre-drawne-Dagger which you ſaid
Led you to *Duncan.* O, theſe flawes and ſtarts 80
(Impoſtors to true feare) would well become
A womans ſtory, at a Winters fire
Authoriz'd by her Grandam: ſhame it ſelfe,
Why do you make ſuch faces? When all's done
You looke but on a ſtoole. 85
Macb. Prythee ſee there:
Behold, looke, loe, how ſay you:
Why what care I, if thou canſt nod, ſpeake too. 88

77. *O*] Om. Pope, Han.
78. Aside. Pope, +.
78–83. Mnemonic, Warb.
79. *Ayre-drawne-Dagger*] Ff, +, Var. '73, '78, '85. *air-drawn dagger*, Cap. et cet.
81. *Impoſtors to*] *Impoſters to* F_2. *Impostors of* Han. *Impostures of* Cap. *The postures of* Bailey (ii, 33). *Imposters to'* (= *to a*) Allen MS.
86, 87. One line, Cap. et seq.
87. *you :*] *you!* [Pointing to the Ghost. Rowe, +.

77–83. **O . . . her Grandam**] BELL (p. 310): [Mrs Siddons here was] peevish and scornful.—ED. ii.

77. **proper stuffe**] CLARENDON: That is, *mere* or *absolute nonsense, rubbish.* We have 'proper' used in a contemptuous exclamation in *Much Ado*, I, iii, 54, and IV, i, 312.—[Compare Scot, *Discoverie of Witchcraft*, Bk, 5, ch. i: 'Now that I may with the very absurdities contained in their own authors . . . confound them that maintain transubstantiations of witches: I will show you certain proper stuffe, which Bodin hath gathered, etc.'—ED. ii.]

80. **flawes**] DYCE (*Gloss.*): A sudden commotion of mind. [Under its primary signification, as we have it in *Coriol.* V, iii, 74, Dyce cites], 'A flaw (or gust) of wind. *Tourbillon de vent.*'—Cotgrave. 'A *flaw* of wind is a gust, which is very violent upon a sudden, but quickly endeth.'—Smith's *Sea Grammar*, 1627, p. 46.

81. **Impostors**] M. MASON (*Comments*, etc., p. 145): That is, impostors when compared with true fear; that is the force of 'to' in this place. [For 'to' used in the sense of *in comparison with*, see ABBOTT, § 187; and, for numerous examples, SCHMIDT, *Lex.* s. v. 6.]—THEOBALD (Nichols, *Lit. Ill.* ii, 525): I have guessed '*Importers*'—i. e. that convey, bring in, lead to. [Theobald did not repeat this in his edition.]—JOHNSON: These symptoms of terror might better become *impostures true* only *to fear*, etc.

83. **Authoriz'd**] WALKER (*Vers.* 194): Authórized. [ABBOTT (§ 491).]—CLARENDON: Used in the sense of *justify* in *Sonn.* xxxv, 6. The word is not found in Milton's poetical works. Dryden uses it with the accent either on the first or second syllable.

83–85. **shame it selfe . . . stoole**] BELL (p. 310): [Mrs Siddons spoke this] in his ear, as if to bring him back to objects of common life. Her anxiety makes you creep with apprehension; uncertain how to act.—ED. ii.

If Charnell houſes, and our Graues muſt ſend
Thoſe that we bury, backe; our Monuments
Shall be the Mawes of Kytes.

La. What? quite vnmann'd in folly.

Macb. If I ſtand heere, I ſaw him.

La. Fie for ſhame.

Macb. Blood hath bene ſhed ere now, i'th'olden time
Ere humane Statute purg'd the gentle Weale:

91. *Kytes.*] *kites.* [Exit Ghoſt. Ff, Cam. Ghost vanishes. Rowe. Recovers himself. Huds. ii. Sinks on her bosom. Booth.

92. *What? ... folly.*] *What, ... folly?* Cap. Dyce, Cam. Wh. ii. *What!... folly!* Ktly. *What!... folly?* Var. '73, et cet.
in folly] Om. Steev. conj.

95. *now, i' th'*] *now. I'th* Daniel.
olden] *olde* Rowe i. *elden* Seymour.

95–98. Mnemonic, Warb.

96. *humane*] Ff, Cam. Cla. Huds. ii, iii. *human* Theob. ii, Furness, et cet.
Statute] *Statue* F_3F_4, Rowe i.
gentle] *gen'ral* Warb. Theob. Cap. Walker. *ungentle* C. Lofft. (? ap. Seymour.)
humane ... gentle] *gentle ... humane.* Leo.

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91. **Kytes**] STEEVENS: The same thought occurs in Spenser's *Faerie Queene*, II, c. viii, v. 16, 'What herce or steed (said he) should he have dight, But be entombed in the raven or the kight?'—HARRY ROWE: It was a vulgar notion that the food of carnivorous birds passed their stomachs undigested. For this illustration I am indebted to a book written many years ago by Dr Brown, under the title of *Vulgar Errors*.—CLARENDON: 'Gorgias Leontinus called vultures "living sepulchres," γῦπες ἔμψυχοι τάφοι, for which he incurred the censure of Longinus.'—*Jortin.*

96. **humane**] WALKER (*Crit.* ii, 244): *Human* is here, I think, *civilized.*—CLARENDON: The two meanings, *human* and 'humane' (like those of 'travel' and 'travail'—II, iv, 10), were not in Shakespeare's time distinguished by a different spelling and pronunciation. In both cases the word was pronounced by Shakespeare with the accent on the first syllable. See, for instance, *Coriol.* III, i, 327. There seems to be one exception in *Wint. Tale*, III, ii, 166. In *Oth.* II, i, 243, it occurs in prose. Milton observes the modern distinction in sense and pronunciation between *human* and 'humane.' There are, as might be expected, some passages in Shakespeare where it is difficult to determine which of the two senses best fits the word. Indeed both might be blended in the mind of the writer. [See I, v, 17, and note.]

96. **gentle**] WARBURTON: I have reformed the text, '*gen'ral* weal' [see *Text. Notes*, I, vi, 7]; and it is a very fine periphrasis to signify: ere civil societies were instituted. For the early murders recorded in Scripture are here alluded to; and Macbeth's apologizing for murder from the antiquity of the example is very natural. [WALKER (*Crit.* ii, 244) makes the same conjecture.]—JOHNSON: The *peaceable community*, the state made quiet and safe by *human statutes*.—CAPELL (*Notes*, ii, 18): A *weal* that wanted purging by laws is improperly distinguished by the epithet *gentle*.—M. MASON: Read *golden*, in allusion to the Golden Age, that state of innocence which did not require the aid of human laws to render it quiet and secure.—CLARENDON: 'Gentle' is here to be taken proleptically: 'Ere humane statute

I, and ſince too, Murthers haue bene perform'd
Too terrible for the eare. The times has bene,
That when the Braines were out, the man would dye,
And there an end: But now they riſe againe
With twenty mortall murthers on their crownes,
And puſh vs from our ſtooles. This is more ſtrange
Then ſuch a murther is.
La. My worthy Lord
Your Noble Friends do lacke you.
Macb. I do forget:
Do not muſe at me my moſt worthy Friends,
I haue a ſtrange infirmity, which is nothing

97. *haue*] *hath* Johns.
98. *times has*] *time has* Wh. Cam. Cla. Dyce ii, iii. *times have* Ff, et cet.
101. *murthers*] *gashes* Huds. ii, iii, Wh. ii, conj.
102. *ſtooles. This*] *stools: this* F_3F_4.
104. [Returning to her state] Coll. ii. Aside Ktly.
106. *do forget*] *forgot* Pope, Han.

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purged the common weal and made it gentle.' Compare, for the same construction, I, vi, 7, and *Rich. II:* II, iii, 94. For 'weal,' see V, ii, 35. The word was used by Milton, as it is used now, only in the phrase 'weal and woe.'

98–100. **The . . . an end**] DARMESTETER: A vague allusion to Duncan, who did not return as a ghost to haunt his murderer.—ED. ii.

98. **times has**] DYCE (ed. ii.): The reading of F_2 is very objectionable on account of the 'have been' in the preceding line.—COWDEN CLARKE: We think the reading of F_2 is more probably the original sentence, inasmuch as Macbeth is referring to *two* former periods,—before human laws existed, and since then.—CLARENDON: This, like all the corrections made in F_2, is merely a conjectural emendation.

101. **mortall murthers**] WALKER (*Crit.* i, 302): *Murders* occurs four lines above, and *murder* two lines below. This, by the way, would alone be sufficient to prove that murders was corrupt. '*Mortal* murders,' too, seems suspicious; compare '*deadly* murder,' *Hen. V:* III, iii, 32. [See *Rom. & Jul.* III, v, 233.]—LETTSOM (ap. DYCE ii.): Read 'mortal *gashes*.' He is thinking of what he has just heard from the murderer. [BAILEY and STAUNTON make the same conjecture.—MOBERLY: Though Shakespeare could not remember Darnley's murder (which happened when he was three years old), yet the accession of James seems to have directed his thoughts that way, as the murder and remarriage in Hamlet may show. And thus the words 'push us from our stools' may here refer indirectly to Mary's dethronement.—ED. ii.]

107. **muse**] For other instances where 'muse' means *in amaze*, see SCHMIDT, *Lex.*

108. **I haue a strange infirmity**] D'HUGUES: This completely refutes the theory of those who wish to make of Macbeth a man possessed or mad: it is well known that madmen are never conscious that their visions are hallucinations.—ED. ii.

To thoſe that know me. Come, loue and health to all,
Then Ile ſit downe : Giue me ſome Wine, fill full :
Enter Ghoſt.
I drinke to th'generall ioy o'th'whole Table,
And to our deere Friend *Banquo*, whom we miſſe :
Would he were heere : to all, and him we thirſt,
And all to all.
Lords. Our duties, and the pledge.
Mac. Auant, & quit my ſight, let the earth hide thee:
Thy bones are marrowleſſe, thy blood is cold :

109. *Come*] Om. Pope, Han.
111. Enter Ghoſt] Ff, Rowe, Knt, Coll. After line 112, Var. Mal. Ran. Steev. Var. Sing. Huds. i, ii. After line 115, Wh. i. After line 116, Pope, et cet.
Enter...] As he is drinking the Ghost rises again just before him. Rowe. The Ghost rises again. Pope, +, Cap. Mal. Var. Enter Banquo's Ghost. Seymour. Enter Duncan's Ghost. Strutt. Re-enter Ghost. Var. '73, et cet.
112. *o'*] Ff, Jen. Dyce, Wh. Glo. Huds. ii. *of* Rowe, et cet.
114. *all, and*] *all; and* Ff. *all and* Cam. Rlfe, Huds. iii.

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115. **all to all**] WARBURTON : All good wishes to all ; such as he had named above, *love*, *health* and *joy*.—JOHNSON : I once thought it should be *hail* to all.—CLARENDON : See *Timon*, I, ii, 234 : 'All to you.' Also *Hen. VIII:* I, iv, 38.—STAUNTON (*Athenæum*, 19 October, 1872) : I conceive we should read '*call* to all,' *i. e.* I challenge all to drink the toast with me. To which the lords respond. And at the same time the ghost of Banquo again rises, as in obedience to the call. Perhaps in the original arrangements of the feast upon the stage the ghost, on his second appearance, bore a goblet in his hand. I am not sure that there is a misprint in this place, but if 'all to all' is right, it certainly needs elucidation.

117. **Auant, & quit my sight**] FITZGERALD (ii, p. 71) : Garrick, in his behaviour to the ghost, was, on the first nights, too subdued and faint when he said [this line]—still carrying out his idea of Macbeth being utterly oppressed and overcome by the sense of his guilt. But an anonymous critic pointed out to him that Macbeth was not a coward ; and with that good sense and modesty which always distinguished him, he adopted the advice. It is curious to think that even twenty years later, another anonymous critic wrote to him, to object to this amended view, and said that Macbeth *should* show signs of terror. But Garrick recollected his old critic's argument, and reproduced it in answer to his new one. 'My notion, he says, 'as well as execution, of the line are, I fear, opposite to your opinion. Should Macbeth sink into pusillanimity, I imagine that it would hurt the character, and be contrary to the opinions of Shakespeare. The first appearance of the spirit overcomes him more than the second ; but even before it vanishes at first, Macbeth gains strength—"If thou canst nod, speak too," must be spoke with horror, but with a recovering mind ; and in the next speech with him he cannot pronounce "Avaunt and quit my sight!" without a *stronger exertion* of his powers. I certainly, as you say, recollect a degree of resolution, *but I never advance an inch ;* for, notwithstanding my agitation, my feet are immovable.'—ED. ii.

Thou haſt no ſpeculation in thoſe eyes
Which thou doſt glare with.
La. Thinke of this good Peeres
But as a thing of Cuſtome : 'Tis no other,
Onely it ſpoyles the pleaſure of the time.
Macb. What man dare, I dare :
Approach thou like the rugged Ruſſian Beare,
The arm'd Rhinoceros, or th'Hircan Tiger,
Take any ſhape but that, and my firme Nerues
Shall neuer tremble. Or be aliue againe,
And dare me to the Deſart with thy Sword :

118–120. Mnemonic, Warb.
126. *th' Hircan*] *th' Hyrcan* F_3F_4, Rowe. *Hyrcanian* Pope, Theob. Han. Warb. *Hyrcan* Johns. *the Hircanian* Cap. *the Hyrcan* Var. '73, et cet.
127–132. Mnemonic, Warb.
128. *Or be*] *O be* Rowe ii. *Be* Pope, Han.

119. **speculation**] STEEVENS : So in *Psalm* cxv, 5 : '— eyes have they, but they see not.'—SINGER : Bullokar, *Expositor*, 1616 : '*Speculation*, the inward knowledge, or beholding of a thing.'—CLARENDON : Johnson, quoting this passage, explains 'speculation' by *the power of sight :* but it means more than this,—the intelligence of which the eye is the medium, and which is perceived in the eye of a living man. So the eye is called 'that most pure spirit of sense,' in *Tro. & Cress.* III, iii, 106 ; and we have the haste that looks through the eyes, I, ii, 56, of this play, and a similar thought, III, i, 154.

123. **Onely**] For the transposition of adverbs, see ABBOTT (§ 420).

124–132. **What man dare . . . mock'ry hence**] BELL (p. 311) : Kemble chid and scolded the ghost out ! and rose in vehemence and courage as he went on. Macready began in the vehemence of despair, but overcome by terror as he continued to gaze on the apparition, dropped his voice lower and lower till he became tremulous and inarticulate, and at last uttering a subdued cry of mortal agony and horror, he suddenly cast his mantle over his face and sank back almost lifeless on his seat.—ED. ii.

126. **Hircan**] MALONE : So Daniel, *Sonnets*, 1594 : '— restore thy fierce and cruel mind To Hyrcan tygers, and to ruthless beares.'—REED : In Riche's *Second Part of Simonides*, 1584, we have 'Contrariewise these souldiers, like to Hircan tygers, revenge themselves on their own bowelles.'—CLARENDON : The name 'Hyrcania' was given to a country of undefined limits south of the Caspian, which was also called the Hyrcanian Sea. The English poets probably derived their ideas of Hyrcania and the tigers from Pliny, *Natural History*, Bk, viii, c. 18, but through some other medium than Holland's translation, which was not published till 1601. It is perhaps worth notice that the rhinoceros is mentioned in Holland's *Pliny* on the page opposite to that on which he speaks of 'tigers bred in Hircania.'

129. **Desart**] MALONE : We have nearly the same thought in *Rich. II :* IV, i, 73. —FORSYTH (p. 82) : Another example of similarity is somewhat curious as involving a singular kind of defiance which it was probably customary, in Shakespeare's days, to use. Imogen says of Cloten [*Cymb.* I, i, 167], when she heard he had

If trembling I inhabit then, proteſt mee 130

130. *trembling I inhabit*] *blenching I evade it* Bailey (i, 78).

I inhabit then] *I inhabit, then* Ff, Johns. Var. '73, '78, '85, Coll. *I inhibit, then* Pope, Theob. Han. Warb. Hal. *I inhibit then*, Cap. Elwin. *I inhabit then* Jen. *I in habit then*, Id. conj. *I inhibit thee*, Steev. conj. Mal. Var. Ran. Dyce ii, iii. *tremblingly inhabile then* Becket. *I inhabit there* Del. conj. *I inhibit, then* Allen MS. *I unknight me then* Bulloch.

130. *proteſt*] *protect* F_4.

drawn his sword on her banished Posthumus: 'I would they were in *Afric* both together.' Volumnia [*Coriol.* IV, ii, 24] expresses a similar wish to Sicinius regarding Coriolanus: 'I would my son Were in *Arabia* and thy tribe before him.' etc.

130. **inhabit**] THEOBALD (*Sh. Restored*, p. 186): *Inhibit* is always neuter; if therefore it be the word here (which I am not absolutely satisfied about) we must correct thus: 'If trembling *me* inhibit,' etc.—*i. e.* if the influence of fear prevent me from following thee, etc.—WARBURTON: *Inhibit* for *refuse*.—JOHNSON: Suppose we read, *evade it*.—ROBINSON (*Gent. Maga.* vol. lix, p. 1201, 1789): Perhaps it should be *exhibit*, and the participle considered as a substantive. [This anticipates Collier's MS.]—STEEVENS: Shakespeare uses *inhibit* frequently in the sense here required. See *Oth.* I, vii, 79; *Hamlet*, II, ii, 346. To *inhibit* is to *forbid*.—MALONE: I have not the least doubt that '*inhibit* thee' is the true reading. In *All's Well*, I, i, 157, we find in $F_2F_3F_4$ 'the most *inhabited* sin of the canon' instead of 'inhibited.' The same error is found in Stowe's *London*, 1618: 'In the year 1506, . . . the said stewhouses in Southwarke were for a season inhabited, and the doores closed up, but it was not long . . . ere the houses there were set open again.' Steevens's correction [*thee* for 'then'] is strongly supported by the punctuation of the old copy.—HENLEY: 'Inhabit' needs no alteration. The obvious meaning is, 'Should you challenge me to encounter you in the desert, and I, through fear, remain trembling in my castle, then protest me,' etc. Shakespeare here uses the verb 'inhabit' in a neutral sense, to express *continuance in a given situation*. So also Milton: 'Meanwhile inhabit lax, ye powers of heaven!' [*Paradise Lost*, Bk, vii, l. 162].—STEEVENS: To 'inhabit' may undoubtedly have a meaning like that suggested by Henley. As in *As You Like It*, III, iii, 10. It is not, therefore, impossible that by 'inhabit' Shakespeare capriciously meant 'stay within doors.'—'If, when you have challenged me to the desert, I skulk in my house,' etc.—DOUCE: Until we are furnished with examples of the neutral use of 'inhabit' it may be boldly said, and without difficulty maintained, that *inhibit*, in point of meaning, was Shakespeare's word. Nor is it a paradox to affirm that *inhabit* is also right, because this may be a case where the same word has been spelled in different ways.—NARES: 'Inhabit' is evident nonsense. Pope's emendation appears indubitable.—COLLIER (ed. i.): Supposing the arguments equally balanced, we should prefer the reading of the Ff. Macbeth means to say that he will not refuse to meet the Ghost in the desert.—DYCE (*Remarks*, etc., p. 199): For my own part, though I think Nares was rather bold, I must yet entertain strong doubts whether 'inhabit' can be right; and the more so, because Malone had adduced two passages where '*inhabited*' is unquestionably an error of the press for 'inhibited.'—HUNTER: If the comma is put after 'inhabit,' as in the Ff, and not after 'then,' there seems to be little difficulty in admitting that we have a just and proper reading: 'If I remain at home,' or, possibly, 'If I remain inactive.' Capell says that in *Hamlet*, III, ii, 346, 'Inhibition'

The Baby of a Girle. Hence horrible ſhadow, 131
Vnreall mock'ry hence. Why ſo, being gone

131. *horrible*] *terrible* Theob. ii, Warb. Johns.

132. *gone*] *gone.* [Ghost vanishes. Rowe,+. Ghost disappears. Mal. Recovers himself again. Huds. ii. Spectre is supposed to vanish. Booth. After *mock'ry hence.* Sing. ii, Dyce, Sta. After line 131. Ff, et cet.

132. *being gone*] *be gone* F_3F_4, Pope, Han.

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is put for 'not acting, ceasing to exhibit.' So if 'inhibit' be preferred, the text in other respects might be justified.—ELWIN: Macbeth sets *what he would say*, under other circumstances, in opposition to *what he has said*, under those in which he stands. He has fearingly *forbidden* the Ghost of Banquo his presence ('Avaunt! and quit my sight!'); but, he adds, take any form but that, and if trembling I *inhibit* or *forbid* then, protest me, etc.—WHITE: If I then am encompassed by trembling, and so, if I inhabit trembling—a use of 'inhabit' highly figurative and exceedingly rare, but which is neither illogical nor without example. 'But thou art holy, O thou that *inhabitest the praises* of Israel.'—*Psalm* xxii, 3.—DELIUS: Those editors who adopt *inhibit thee* lose sight of the fact that *inhibit*, in the sense of forbidding by virtue of superior authority, does not accord with 'trembling.'—HALLIWELL: I suspect that there were two words in the original, the second being *it*, and the *inhab* some unaccountable corruption, perhaps for *evade*. 'If trembling I evade it,' that is, the meeting, a kind of loose construction very common in Shakespeare.—KEIGHTLEY (*Expositor*, etc., p. 334): I read *evitate it.* 'Since therein she doth evitate and shun.' —*Merry Wives*, V, v, 241. The printer might easily make *inhab* of *evitate* badly written. We might also read *evade* or *avoid* it.—CLARENDON: A conjecture, first published in the Cambridge Shakespeare, is, 'If trembling I inherit,' etc., where 'trembling' must be taken as the accusative governed by 'inherit.' But this seems a strange expression, notwithstanding that Shakespeare uses 'inherit,' as well as 'heir,' in a more general sense than it is used now-a-days. . . . We can find no other example of 'inhabit' used according to Horne Tooke's interpretation. . . . Retaining 'inhabit,' a more satisfactory sense would be made by substituting *here* for 'then,' an easy change.—D. C. T. (*N. & Qu.* 17 August, 1872): I suggest *flinch at it.* If the letters *f*, *l*, *c*, were in any way illegible, a careless printer, by substituting *b* for *t* in *at*, would most easily arrive at a word with which he might make shift.

131. **Baby**] WALKER (*Crit.* iii, 256): That is, *a little girl's doll;* call me a mere puppet, a thing of wood. For *baby*, in the sense of *doll*, see Johnson's *Bartholomew Fair* passim. Sidney, *Arcadia*, Bk, iii, p. 267, l. 2: '— and that we see, young babes think babies of wondrous excellency, and yet the babies are but babies.' *Astrophel and Stella*, Fifth Song, p. 552, 'Sweet babes must babies have, but shrewd girls must be beaten.' (*Babe* was used only in the sense of *infant;* baby might mean either *infant* or *doll.*) . . . I have noticed it as late as Farquhar, or some other comic writer of that age.—R. G. WHITE: Girls still retain this use of the word in 'baby-house.' They rarely or never say, 'doll-house,' or 'doll's house.'—DYCE (*Gloss.*): A doll.—CLARENDON: The infant of a very young mother would be likely to be puny and weak. Shakespeare does not elsewhere use 'baby' in the sense attached to it by Walker. The passage from *Hamlet*, I, iii, 101–105, tends to confirm the former interpretation. When Walker laid down the limitation [that *babe* was used only in the sense of *infant*], he forgot the passage in *King John*, III, iv, 58. Florio (*Ital. Dict.*) has 'Pupa, a baby or puppet like a girle.'

I am a man againe : pray you ſit ſtill. 133
La. You haue diſplac'd the mirth,
Broke the good meeting, with moſt admir'd diſorder. 135
Macb. Can ſuch things be,
And ouercome vs like a Summers Clowd,
Without our ſpeciall wonder? You make me ſtrange
Euen to the diſpoſition that I owe, 139

133. *pray*] *'Pray* Huds. Sing. ii, Ktly.
ſtill.] *still* [The Lords rise. Rowe, +.
134, 135. *You...meeting*] One line, Rowe et seq.
135, 136. *diſorder.* Macb. *Can*] *disorder Can't* Warb. conj.
139. *to*] *at* Han.
owe] *know* Johns. conj. (Obs. withdrawn).

131, 132. Hence . . . mock'ry hence] REES (p. 266): We called Edwin Forrest's attention to his reading of this passage as a direct deviation from the text. Thus: 'Hence! horrible! shadow! Unreal! mockery! hence!'—ED. ii.

132. mock'ry] SCHMIDT gives other passages wherein 'mockery' is used in the sense of *mimickry, counterfeit presentment.* He interprets it in *Tro. & Cress.* III, iii, 153, as meaning *subject of laughter and derision.*—ED. ii.

132. so being gone] ANON. (*Morning Herald*, 10 June, 1819; MACREADY, p. 155, foot-note): Instead of intimidating the Ghost into a retreat, [Macready] fell back, sank into a chair, covered his face with his hands, then looked again, perceived the Ghost had disappeared, and upon being relieved from the fearful vision recovered once more the spring of his soul and body.—ED. ii.

133. sit still] JENNENS: Qu. whether it would not be most proper for the Lords to rise immediately upon Macbeth's breaking out: 'Avaunt, and quit my sight,' etc., and that upon perceiving them standing, after he had recovered from his fright, it is that he says, 'Pray you sit still.'

135. admir'd] CLARENDON: As 'admired' is found here in the sense of *worthy of wonder*, so we have 'despised' for 'despicable,' *Rich. II*: II, iii, 95; 'detested' for 'detestable,' *Ibid.* II, iii, 109; 'unavoided' for 'unavoidable,' *Ibid.* II, i, 268; 'unvalued' for 'invaluable,' *Rich. III*: I, iv, 27.

136. Can] WARBURTON: 'Overcome' is used for *deceived.*—JOHNSON: Can such wonders as these *pass over* us without wonder, as a casual summer cloud passes over us?—FARMER: 'Overcome' in this sense is to be found in Spenser's *Faerie Queene*, Bk, iii, c. vii, v. 4: '— A little valley—All cover'd with thicke woodes that quite it overcame.'

138. strange] HEATH (p. 399): You make even my own disposition, which I am so well acquainted with, a matter of wonder and astonishment to me, when I see that those horrid sights, which so much affright me, make not the least impression on you.—STEEVENS: You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it.—REED: I believe it only means: You make me amazed.—CLARENDON: Macbeth is not addressing his wife alone, but the whole company.

139. disposition] CLARENDON: This word is used by Shakespeare not only in its modern sense of *settled* character, *ἦθος*, but also in the sense of *temporary mood*,

When now I thinke you can behold ſuch ſights,
And keepe the naturall Rubie of your Cheekes,
When mine is blanch'd with feare.
Roſſe. What ſights, my Lord?
La. I pray you ſpeake not: he growes worſe & worſe
Queſtion enrages him: at once, goodnight.
Stand not vpon the order of your going,
But go at once.
Len. Good night, and better health
Attend his Maieſty.

140. *When now*] *Now when* Han.
now I thinke] *I think how* Bailey.
141. *Cheekes*] *cheek* Han. Johns. Cap. Wh. i.
142. *is*] Ff, +, Cap. Jen. Wh. i, Del. Cam. *are* Mal. et cet.
143. *ſights*] *ſignes* Ff (*ſigns* F_4).
Lord?] *Lord?* [Macbeth sinks at the foot of the throne. Booth.

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and in this latter sense we think it is used here. Compare *Lear*, I, iv, 241; *Hamlet*, I, v, 172.

139. **owe**] WEDGWOOD: A Yorkshireman says, Who owes this? who is the possessor of this, to whom does it belong? [For 'owe' in sense of *to possess*, *to have*, see Shakespeare *passim*.]

142. **mine is**] JENNENS: It is the 'ruby' of the 'cheeks,' and not the cheek, that '*is* blanch'd.'—MALONE: The alteration now made [*are* for 'is' of the Ff] is only that which every editor has been obliged to make in every page of these plays. Perhaps it may be said that 'mine' refers to 'ruby,' and that therefore no change is necessary. But this seems very harsh.—R. G. WHITE: We should read *cheek* here, because Shakespeare when he makes the cheek a sign, or exponent, or type, uses the word in the singular number. The *s* was added in this instance by the carelessness in that respect so often elsewhere noted. [See note by WALKER, III, i, 81.]—DYCE (ed. ii.): Assuredly 'mine' does not refer to 'ruby.' The plural 'cheeks' is obviously right; for Macbeth is speaking, not of the face of an individual, but of the faces of the guests in general.

143. **What sights**] LIBBY: Ross believes Macbeth to have recovered his reason when he says, 'I am a man again,' and as a shrewd colleague he gives Macbeth an opportunity of explaining his strange conduct by saying with great contempt and seeming incredulity, 'What sights, my Lord?' It is not unlikely that if Lady Macbeth had not interfered Macbeth might have taken Ross's bold hint and placed his conduct in a better light, but Lady Macbeth did not know that Ross was a friend.—ED. ii.

144. **I pray . . . not**] BELL (p. 311): [Mrs. Siddons here] descends from throne in great eagerness; voice almost choked with anxiety to prevent their questioning; alarm, hurry, rapid and convulsive, as if afraid he should tell of the murder of Duncan.—ED. ii.

146. **Stand not**] VERITY: Note that Macbeth does not speak a word of farewell to his guests: there seem, at the moment, to be but two realities—the Ghost and the Wife who had goaded him into crime.—ED. ii.

La. A kinde goodnight to all. *Exit Lords.* 150
Macb. It will haue blood they ſay:
Blood will haue Blood:
Stones haue beene knowne to moue, & Trees to ſpeake: 153

150. *kinde*] Om. Pope, +.
Exit Lords.] Exeunt... Ff, +. Exeunt Ross, Lennox, Lords and Attendants. Cap. Om. Var. '85. Exeunt all except Macbeth and Lady Macbeth. Dyce.
151, 152. *It...Blood*] One line, Rowe et seq.
151. *blood they ſay:*] Ff, Rowe. *blood, they say* Pope, Han. *blood, they say;* Theob. Warb. Cap. Var. '78, Mal. Coll. Sta. Wh. i, Del. *blood.—They say,* Johns. Var. '73. *blood; they say,* Whalley (ap. Mal.), et cet.
153, 154. *ſpeake: Augures*] *speak Augures* Sing. i, conj. (withdrawn).

150. **Exit Lords**] BOOTH (p. 56): After dismissing the guests, Lady Macbeth turns sternly and fiercely to Macbeth, but, seeing him so utterly crushed, she relents, and comes, lovingly and very quietly, towards him.—ANON. (*Sunday Times*, London, 30 Dec. 1888): Macbeth [Irving] throws himself down on a seat quite overcome, at one side of the hall, while the queen [Ellen Terry] drops into the throne at the other. There is a temporary silence, and then they sit together side by side, she trying to comfort him. The feminine side of her nature comes out too strongly, her nerves have given way, and the two guilty, weary creatures break down together. —ED. ii.

151. **they say**] JOHNSON (*Obs.* etc.): Macbeth justly infers that the death of Duncan cannot pass unpunished, 'It will have blood!' then, after a short pause, declares it as the general observation of mankind, that murderers cannot escape.—CAPELL (*Notes*, 19 *a*): How is this line injured in the solemnity of its movement by the second and fourth moderns [*i. e.* Pope and Hanmer; Capell uniformly designated his six predecessors as 'moderns' and numbered them chronologically], who have no stop at 'say!' the proverb's naked repeating coming after words that insinuate it, has great effect.—[E. K. CHAMBERS: Macbeth's vague dread resolves itself into a definite fear of discovery, through some unnoticed and unlikely means. And his suspicions, so awaked, fix themselves on Macduff. Already the Second Crime is leading to the Third, as it was itself lead to by the First.—ED. ii.]

153. **Stones**] CLARENDON: Probably Shakespeare here alludes to some story in which the stones covering the corpse of a murdered man were said to have moved of themselves and so revealed the secret.—PATON (*N. and Qu.* 6 Nov. 1869): Such a superstition as that referred to in the Clarendon edition would only reveal the murdered man, *not* the secret murderer. May not the allusion be to the rocking stones, or 'stones of judgment,' by which it was thought the Druids tested the guilt or innocence of accused persons? At a slight touch of the innocent, such a stone moved, but 'the secret man of blood' found that his best strength could not stir it. If Shakespeare visited Macbeth's country to *naturalise* his materials (as I believe he did), he could not avoid having his attention drawn to several of these 'clacha breath.' One was close to Glamis castle.—[BÜTTNER (p. 42) diffidently asks if this may not refer to the stone image of the Commendatore in *Don Giovanni*, which on being interrogated carries his questioner off to the infernal regions.—ED. ii.]

153. **Trees**] STEEVENS: Alluding perhaps to the tree which revealed the murder of Polydorus, Virgil, *Æneid*, iii, 22–68.—[It is more than likely that Steevens cited

Augures, and vnderſtood Relations, haue
By Maggot Pyes,& Choughes,& Rookes brought forth 155

154. *Augures*] Ff, Rowe, Pope, Sing. Cam. Cla. *Auguries* Steev. conj. Ran. *Augurs* Theob. Furness, et cet.
and vnderſtood] *that understood* Rowe,+, Cap. Jen. *that understand* Warb. Johns. *and indistinct* Coll. iii, conj.
155. *Maggot Pyes, &*] *mag-pies, and by* Pope,+, Cap.
Choughes] *coughs* Warb. Johns.

this from memory; had he looked more closely it would have been apparent that it was not the tree which revealed the murder, but the ghostly voice of Polydorus himself, 'gemitus lacrimabilis imo Auditur tumulo, et vox reddita fertur ad aures.'—III, 39, 40. In Scot's *Discoverie of Witchcraft*, Bk, 8, ch. vi, p. 165, ed. 1584, there is the following: 'This practise [by cousening oraclers] began in the okes of Dodona, in the which was a wood, the trees thereof (they saie) could speake.' Again in Bk, 11, ch. xviii, p. 208: 'Divine auguries were such, as men were made beleeve were done miraculouslie, as when dogs spake . . . or when trees spake, as before the death of *Cæsar*.' There are indications that Shakespeare had read the *Discoverie*, and Malone conjectured that, at the time of the writing of *Macbeth*, Shakespeare was also meditating and reading on the subject of *Julius Cæsar*. Is it not likely, therefore, that Scot and not Virgil suggested the speaking trees? Scot may have been indebted to Virgil for his statement in regard to the trees at the death of Cæsar. In the *Georgics*, i, 476, speaking of the portents before that event, Virgil says: 'Vox quoque per lucos vulgò exaudita silentes Ingens.'—ED. ii.]

154. **Augures**] STEEVENS: Perhaps we should read *auguries*, i. e. prognostications by means of omens.—CLARENDON: In Florio, 1611, 'augure' is given as the equivalent both for *augurio*, soothsaying, and *auguro*, a soothsayer. In the edition of 1598 'augure' is only given as the translation of *augurio*, and it is in this sense that it is used here. The word occurs nowhere else in Shakespeare. For 'augur,' in our modern sense, he uses 'augurer.' We find 'augure' used in the sense of 'augur,' or 'augurer,' in Holland's *Pliny*, Bk, viii, c. 28, which was published in 1601.

154. **Relations**] JOHNSON: By this word is understood the *connection* of effects with causes; to *understand relations* as *an augur* is to know how those things *relate* to each other which have no visible combination or dependence.—HEATH: By *relations* it is not improbable that Shakespeare might understand those hidden ties by which every part of nature is linked and connected with every other part of it, in virtue whereof the whole of created nature, past, present, and to come, is truly and properly one. If this be his meaning, as I believe it is, his own natural good understanding had opened to him a vein of philosophy which has since done so much honour to the name of Mr Leibnitz.—[HUDSON (ed. iii.): A passage very obscure to general readers, but probably intelligible enough to those experienced in the course of criminal trials; where two or three little facts or items of testimony may be of no significance taken singly or by themselves; yet, when they are put together and their *relations understood*, they may be enough to convict or acquit the accused. —ED. ii.]

155. **Maggot Pyes**] SKEAT (*Concise Dict.*): Also called *maggoty-pie*. *Mag* is short for *Magot*, French *Margot*, a familiar form of *Marguerite*, also used to denote a magpie. This is from Latin *Margarita*, Greek μαργαρίτης, a pearl. *Pie* is equivalent to French *pie*, from Latin *pica*, a magpie.—ED. ii.

The ſecret'ſt man of Blood. What is the night? 156
La. Almoſt at oddes with morning, which is which.
Macb. How ſay'ſt thou that *Macduff* denies his perſon
At our great bidding.
La: Did you ſend to him Sir? 160

160. *Sir?*] Om. Coll. ii, conj.

155. **Choughes**] MURRAY (*N. E. D.*): A bird of the crow family; formerly applied somewhat widely to all the smaller chattering species, but especially to the common jackdaw. [For discussion on 'russet-pated chough,' see *Mid. N. D.*, p. 133, this edition.—ED. ii.]

156. **The . . . Blood**] BOOTH (p. 56): Lady Macbeth places her hand gently on his shoulder. At this he starts, and, seeing her, changes in mood as he asks the question.—ED. ii.

156. **secret'st**] STEEVENS: Such a story may be found in Thomas Lupton's *Thousand Notable Things*, etc., no date, p. 100, and Goulart's *Admirable Histories*, 1607, p. 425.—[In Lupton's Volume, 4th Book, aph. 72 (ed. 1627), there is related the following anecdote, which, although its application to the present passage is not exact, it is probably the parallel Steevens had in mind: 'A certaine wicked fellow that killed his father, did sit in company with his companions, eating and drinking, ouer whose head there was a Swallowes nest, with yong Swallows in the same, at which time the said Swallows made a great noyse, and chattering, when suddenly the said wicked fellowe got a long powle, and burst the Swallows nest: whereby the Swallows fell downe and he trode on them and crushed them in peeces. Being asked of one of them, why he did so: I haue good cause so to doe, sayd hee: for did you not heare, said hee, how they told that I killed my father. Whereupon he was suspected, examined, and so confessed, and therefore executed. Plutarchus.' The same anecdote is related by Montaigne, Bk, ii, chap. v. '*Of Conscience.*'—ED. ii.]

156. **What**] For examples where 'what' is used for *in what state*—i. e. *how far advanced*—see ABBOTT, § 253.

157. **at oddes**] DELIUS: Night presses so closely upon morning that they contend with each other which is which.—[BELL (p. 311): [Mrs Siddons here appeared] very sorrowful. Quite exhausted.—CORSON (p. 248): Here is the point where she entirely breaks. She has made one additional effort to sustain her husband, and can do no more. Charlotte Cushman, in her impersonation of Lady Macbeth, rendered this line with great effect. Right upon Macbeth's question, 'What is the night?' she dropped passively into a chair, and uttered the words with an intonation of entire hopelessness, which told the whole story.—ED. ii.]

158. **How say'st thou**] M. MASON (p. 146): It appears from Lady Macbeth's answer that she had not told Macbeth that Macduff refused to come to him, and it appears from III, vi, 44, that Macbeth had summoned him, and that he refused to come. I think, therefore, that what Macbeth means to say is this: 'What do you think of this circumstance, that Macduff denies to come to our great bidding?—What do you infer from thence?—What is your opinion of that matter?'

160. **Sir**] MAGINN (p. 181): This word is an emphatic proof that she is wholly subjugated. Too well is she aware of the cause, and the consequence, of Macbeth's *sending* after Macduff; but she ventures not to hint. She is no longer the stern-

Macb. I heare it by the way : But I will ſend : 161
There's not a one of them but in his houſe
I keepe a Seruant Feed. I will to morrow
(And betimes I will) to the weyard Siſters.
More ſhall they ſpeake : for now I am bent to know 165
By the worſt meanes, the worſt, for mine owne good,
All cauſes ſhall giue way. I am in blood
Stept in ſo farre, that ſhould I wade no more,
Returning were as tedious as go ore : 169

161. *heare*] *heard* Ktly.
162. *There's not a one*] *There is not one* Pope, Huds. iii.
a one] *a Thane* Theob.+, Cap. *a man* Wh. Huds. ii.
163. *I keepe*] *I'll keep* Coll. (MS).
163, 164. Lines end : *Feed. ...will*)... *Siſters.* Walker.
164. *And betimes...to*] *Betimes...unto* Pope,+, Cap. Steev. Var.'03,'13. *And betimes...unto* Ran. *Ay, and betimes... to* Anon. ap. Cam. Huds. iii.
I will] *will I* Lettsom, Ktly.
164. *weyard*] D'Av. Ktly. *wizard* Ff, Rowe. *wayward* Pope, Warb. Johns. *weïrd* Theob. Han. Var. '73, '78, '85, Ran. *weird* Cap. et cet.
165. *I am*] *I'm* Pope,+, Dyce ii, iii. Huds. ii.
166. *worſt, for...good,*] *worst, for... good;* Rowe, Pope, Han. *worst, for ...good.* Theob. Warb. *worst: for...good,* Var. '21. *worst. For good* Johns. et cet.
168. *Stept*] *Spent* Ff, Rowe. *stepp'd* Knt, Dyce, Sta. Wh. ii.
169. *go*] *going* Han.

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tongued lady urging on the work of death, and taunting her husband for his hesitation. She now addresses him in the humbled tone of an inferior ; we now see fright and astonishment seated on her face.

162. **a one**] THEOBALD (*Sh. Restored*, p. 186) : Macbeth would subjoin that there is not a Man of Macduff's Quality in the Kingdom, but he has a Spy under his Roof. Correct, as it certainly ought to be restored : 'not *a Thane* of them.'—R. G. WHITE : 'A one' is an expression of which only Shakespeare's own hand and seal could convince me that he was guilty, especially when, if he had wished to use the general noun, the most natural expression would have been, 'There *is not one* of them.' Theobald's change is violent ; for the slighter one ['a *man*'] I am responsible.—WALKER (*Crit.* ii, 91) : *One*, in Shakespeare's time, was commonly pronounced *un* (a pronunciation not yet obsolete among the common folk), and sometimes apparently (as in *Two Gent.*, II, i, 3), *on*. . . . Note, too, that our old poets ordinarily, so far as I have observed, write *an one*, not *a one*. . . . See IV, iii, 79 : 'Than such an one to reigne.'—LETTSOM : Yet in the very same column we have, 'If such *a* one be fit.' etc.—CLARENDON : We still say 'never a one,' 'many a one,' 'not a single one.'—ABBOTT (§ 81) : In this instance and in *Cymb.* I, i, 24, 'a' seems used for *any*—i. e. *ane-y*, or *one-y*. [See II, i, 62.]

167, 168. **in . . . in**] For the repetition of preposition, see WALKER, *Crit.* ii, 82, and ABBOTT, § 407.

168, 169. STEEVENS : This idea is borrowed by Dryden, in his *Œdipus*, IV, i : '— I have already pass'd The middle of the stream ; and to return Seems greater labour than to venture o'er.'

169. **as go ore**] ABBOTT (§ 384) : The Elizabethans seem to have especially dis-

Strange things I haue in head, that will to hand,
Which muſt be acted, ere they may be ſcand.
La. You lacke the ſeaſon of all Natures, ſleepe.
Macb. Come, wee'l to ſleepe: My ſtrange & ſelf-abuſe
Is the initiate feare, that wants hard vſe:
We are yet but yong indeed. *Exeunt.*

171. *ſcand*] *ſcann'd* F_3F_4 et seq.
172. *Natures*] *Nature's* Theob.
173. *to*] *too* Warb.
175. *We are*] *We're* Pope,+, Huds. ii, iii.
indeed] Ff, Rowe, Pope. *in deeds* Han. *in deed* Theob. et cet.

liked the repetition which is now considered necessary in the latter of two clauses connected by a relative or conjunction. Thus 'His ascent is not so easy *as* (the ascent of) those who,' etc.—*Coriol.* II, ii, 30. Here in *Macbeth*, '*as* tedious as (to) go o'er.'

170, 171. **Strange things . . . scand**] CORSON (p. 237): He is now in the firm grip of fate. The free agency which he might have exercised at the outset, when he received the wise caution of Banquo, he has forfeited; his self-determination is lost; and he is now given over to the powers of evil. And it should be noted that this speech is in the scene *before* that in which Hecate appears and says, 'He shall spurn fate, scorn death, and bear His hopes 'bove wisdom, grace, and fear.' She only *harps what is already in his mind and purpose.* And this is true throughout of the relations of the weird sisters to Macbeth. They *originate* nothing. This is the great fact to be noted in the play; but it has *not* been noted by many of the commentators.—ED. ii.

171. **scand**] STEEVENS: That is, *examine nicely.* Thus also, *Hamlet*, III, iii, 75.

172. **season**] JOHNSON: You want sleep which seasons, or gives the relish to all nature.—WHITER (p. 147): It is that which preserves nature, and keeps it fresh and lasting.—MALONE: An anonymous correspondent thinks the meaning is: 'You stand in need of the time or season of sleep, which all natures require.'—[BELL (p. 312): [Mrs Siddons here portrayed Lady Macbeth as] feeble, and as if preparing for her last sickness and final doom.—CORSON (p. 238): She is broken. The Lady Macbeth of the early part of the play is no more. The strong will, at first untrammelled by any considerations of consequences, by any of her husband's 'horrible imaginings,' gives place to remorse (capabilities of which, it becomes evident, she possessed in a high degree).—ED. ii.]

173. **Come, wee'l to sleepe**] BOOTH: With a look and tone of dreary and forlorn bitterness.—ED. ii.

173. **&**] DELIUS: The use of the copula is justified by the fact that Shakespeare considered 'self' as an adjective, and did not consider 'self-abuse' (which is the apparition which appeared to Macbeth) as one word.

173. **abuse**] DYCE (*Gloss.*): Deception.—CLARENDON: Shakespeare also employs the word in the sense of *ill usage* and in that of *reviling.*

174. **initiate**] STEEVENS: The fear that always attends the first initiation into guilt, before the mind has grown callous.

174. **hard**] CAPELL: That is, *use that makes hardy.*

175. **We . . . indeed**] BOOTH: As Macbeth lifts his hand to press his brow he

Scena Quinta.

Thunder. Enter the three Witches, meeting Hecat. 2

1. Why how now *Hecat*, you looke angerly? 4

1. SCENE IV. Rowe. SCENE VI. Pope, +. Scene omitted, Booth, Irving. The Heath. Rowe et seq. (subs.)

2. Enter...] Enter, from opposite sides, Hecate and the other three Witches. Cap. Mal.

3. Hecat.] Hecate F_3F_4 et seq.

4. Hecat] F_2, Cap. Ktly. *Hecat'* Pope, +, Var. Mal. Ran. *Hecate* F_3F_4, et cet.

touches the crown. He removes it, and gazes upon it with looks of loathing. As he does this, Lady Macbeth gradually sinks to the floor on her knees. (*Slow Curtain.*)—WERDER (p. 104): He is himself unconscious of the bitter irony here, he speaks in sober earnest—and so it should be spoken, therein consists the horror in his words—in sober earnest, as though in delirium, added to an utter weariness; so completely has terror unhinged him.—ED. ii.

1. For a comparison between this scene and Middleton's *Witch*, see *Appendix*.

3. **Hecat**] STEEVENS: Shakespeare has been censured for introducing Hecate, and, consequently, for confounding ancient with modern superstitions. He has, however, authority for giving a mistress to the witches.—WARTON: The Gothic and Pagan fictions were frequently blended and incorporated. The Lady of the Lake floated in the suite of Neptune before Queen Elizabeth at Kenilworth; Ariel assumes the semblance of a sea-nymph, and Hecate, by an easy association, conducts the rites of the weird sisters in *Macbeth*.—TOLLET: Scot's *Discovery of Witchcraft*, Bk, 3, chaps. i. and xvi, and Bk, 12, chap. iii, mentions it as the common opinion of all writers, that witches were supposed to have nightly 'meetings with Herodias and the Pagan gods,' and 'that in the night-times they ride abroad with *Diana*, the goddess of the Pagans,' etc.—Their dame or chief leader seems always to have been an old Pagan, as 'the Ladie Sibylla, Minerva, or *Diana*.'—TODD: In Jonson's *Sad Shepherd*, II, iii, Maudlin, the witch, calls Hecate the *mistress of witches*, 'our Dame Hecate.'—DOUCE (*Illust.* etc. i, 382–394) gives a long note on this passage, but as it is chiefly 'an investigation of the fairy superstitions of the Middle Ages, so far as they are connected with the religion of the ancient Romans,' it seems scarcely germane as an illustration of Shakespeare.—R. G. WHITE: Shakespeare has been censured for mixing Hecate up with vulgar Scotch witches, smelling of snuff and usquebaugh. But he sinned in this regard with many better scholars than himself; and, had he not such companionship, his shoulders could bear the blame, as they also could that of pronouncing her name as a disyllable.—CLARENDON: Witches were believed in by the vulgar in the time of Horace as implicitly as in the time of Shakespeare. And the belief that the Pagan gods were really existent as evil demons is one which has come down from the very earliest ages of Christianity. The only passage of Shakespeare in which 'Hecate' is a trisyllable is in *1 Hen. VI.*: III, ii, 64.—[ROLFE (*Poet-Lore*, vol. xi, No. 4, 1899) believes the part of Hecate to be, not Shakespeare's, but the work of 'some hack writer in the theatre.' He

Hec. Haue I not reaſon (Beldams) as you are?
Sawcy, and ouer-bold, how did you dare
To Trade, and Trafficke with *Macbeth*,
In Riddles, and Affaires of death;
And I the Miſtris of your Charmes,
The cloſe contriuer of all harmes,
Was neuer call'd to beare my part,
Or ſhew the glory of our Art?
And which is worſe, all you haue done
Hath bene but for a wayward Sonne,
Spightfull, and wrathfull, who (as others do)
Loues for his owne ends, not for you.

5. *reaſon (Beldams)*] *reason, beldams* Knt, Coll. Dyce, Sta. Wh. Cam. Hal. Huds. ii. *reason, Beldams*, Rowe, et cet.
5, 6. *are? ... ouer-bold,*] Ff, Pope, Han. Jen. *are?...overbold!* Theob.+. *are,...over-bold?* Cap. et cet.
9. *Miſtris*] *Miſtress* F_3F_4.
14. *wayward*] *weyward* Pope, Theob. Warb. Johns. Cap. Mal.
15. *Spightfull*] Ff, Rowe,+, Var. Mal. Ran. *spiteful* Cap. et cet.

points out that 'Hecate speaks in iambics, while the eight-syllable lines that Shakespeare puts into the mouth of supernatural beings are regularly trochaic.' Furthermore, that all Hecate's speeches are absurdly out of keeping with the context. The reference to 'trading and trafficking' seem to imply a bargain between Macbeth and the witches, but there has been no mention of such. What were the 'gains' in which they were all to share? 'Macbeth has offered the witches no bribe, nor have they intimated that they desire or expect any. Besides, Hecate has no reason to find fault with what they have done. *She* could not have managed the affair better. How, so far as the Witches are concerned, has Macbeth proved a "wayward son, spiteful and wrathful"?... I may remind the reader that the managers of Shakespeare's day were much given to these sensational additions to Shakespeare's plays. The Hymen of *As You Like It* and the vision in *Cymb.* are clear instances of the kind.'—For a further discussion bearing somewhat on these questions, see IV, i, 41. —ED. ii.]

4. **angerly**] ABBOTT (§ 447): The *-ly* represents *like*, of which it is a corruption. So also 'manly' in IV, iii, 275.

7, 8. **To Trade . . . death**] FLETCHER (p. 149): The weird sisters are not represented as the original tempters of Macbeth. Hecate here charges them, not as having presumed without her concurrence *to lead him into temptation*, but as having simply *taken part in his wicked intentions.*—ED. ii.

10. **close**] DELIUS: This word signifies that it is in appearance merely that all these 'harms' proceed from the witches; in reality they come from their *secret* contriver, Hecate.

15. **Spightfull . . . do**] STEEVENS: Inequality of metre, together with the unnecessary and weak comparison, 'as others do,' incline me to think that this line ran thus: '*A* spiteful and *a* wrathful, who.'

16. **Loues**] HALLIWELL: The accuracy of this reading has not been suspected,

But make amends now: Get you gon, 17
And at the pit of Acheron
Meete me i'th'Morning: thither he
Will come, to know his Deſtinie. 20
Your Veſſels, and your Spels prouide,
Your Charmes, and euery thing beſide; 22

but I am inclined to think that it is an error for *lives*.—STAUNTON (*Athenæum*, 2 Nov., 1872): I conjecture *ob metrum*, as well as for the sense, the true lection is 'Loves *evil* for,' etc. Halliwell's change is neat and ingenious, but does not the prosody of the companion line admonish us that a foot is wanting in this?—[MANLY: 'Loves,' interpreted in its ordinary sense, is altogether out of harmony, not only with the character of Macbeth and his attitude towards the weird sisters, but equally so with the character of those uncanny but dignified beings. Assuming the scene to be an interpolation, however, this is at once recognisable as belonging to the class of ideas exploited in Middleton's *Witch;* there, indeed, gaining the love of mortal men is the main object of thought and endeavor on the part of the witches.—ED. ii.]

18. **Acheron**] STEEVENS: Shakespeare seems to have thought it allowable to bestow this name on any fountain, lake, or pit, through which there was vulgarly supposed to be a communication between this and the infernal world. The true original 'Acheron' was a river in Greece; and yet Virgil gives this name to his lake in the valley of *Amsanctus* in Italy.—MALONE: Shakespeare was led by Scripture (as Mr Plumtre observed to me) to make his witches assemble at *Acheron*. See *2 Kings*, i, 2–7: 'Is it not because there is not a God in Israel, that thou sendest to inquire of Baal-zebub the god of *Ekron?*' [In the Bishop's Bible, 1602, this word is spelt *Ekrom*.—ED. ii.]—DYCE (*Few Notes*, etc., p. 127): Did these matter-of-fact commentators [Malone and 'a Mr Plumtre'] suppose that Shakespeare himself, had they been able to call him up from the dead, could have told them 'all about it'? Not he—no more than Fairfax, who, in his translation of the *Gerusalemme* (published before *Macbeth* was produced), has made Ismeno frequent 'the shores of *Acheron*,' without any warrant from Tasso: '*He, from deepe caues by Acherons darke shores* (Where circles vaine and spels he vs'd to make), T' aduise his king in these extremes is come,' etc.—Bk, ii, st. 2. (The original has merely: 'Ed or dalle spelonche, ove lontano Dal vulgo esercitar suol l'arti ignote, Vien,' etc.)—[At III, ii, 378, *Mid. N. D.*, this edition, the editor quotes from Sylvester, *The Vocation*, l. 532, ed. Grosart: 'In *Groon-land* field is found a dungeon, A thousand-fold more dark than *Acheron*,' adding, 'And if it be urged that Sylvester has here fallen into the same error, and overlooked the fact that Acheron is a river, so be it. Shakespeare has a good companion, then, to bear half the disgrace of his oversight in *Macbeth*.'—ED. ii.—ROLFE (*Poet-Lore*, vol. vi, No. 4, 1899): I suspect that Shakespeare had in mind the blasted heath where Macbeth first encountered the Witches. However that may be, the reference of Hecate to Acheron is best explained as one of the many incongruities in this poor stuff thrust into the play by some hack writer at the suggestion of some theatrical manager.—ED. ii.]

22. **euery thing**] ELZE (n. 452): 'Every thing' frequently serves as conclusion to a succession of synonym or other nouns, enumerated without connectives and frequently assuming the character of a climax; it is, if I am allowed to borrow a simile

I am for th'Ayre: This night Ile ſpend
Vnto a diſmall, and a Fatall end.
Great buſineſſe muſt be wrought ere Noone.
Vpon the Corner of the Moone
There hangs a vap'rous drop, profound,
Ile catch it ere it come to ground;
And that diſtill'd by Magicke ſlights,
Shall raiſe ſuch Artificiall Sprights,
As by the ſtrength of their illuſion,
Shall draw him on to his Confuſion.
He ſhall ſpurne Fate, ſcorne Death, and beare
His hopes 'boue Wiſedom, Grace, and Feare:
And you all know, Security
Is Mortals cheefeſt Enemie.

Muſicke, and a Song.

23. *th'*] Ff, Rowe, +, Jen. Wh. i, Dyce ii, iii, Huds. ii, iii. *the* Cap. et cet.

24. *diſmall, and a Fatall*] *dismal, fatal* Pope, +, Cap. *dismal-fatal* Steev. conj. (ap. Var. '85), Steev. Var. '03, '13.

29. *ſlights*] *sleights* Coll. Dyce, Hal. Wh. i, Glo, Cam. Huds. ii, iii.

30. *raiſe*] *riſe* F_2.

36. *Mortals*] Ff, Theob. i. *mortal's* Rowe, +, Sing. Knt, Ktly. *mortals'* Theob. ii, et cet.

37. Muſicke, and a Song] Ff, Rowe, +, Var. '73, '78, '85, Ran. Song without, Come Away, Come Away. Sta. ...within: Come away, come away. Cap. et cet.

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from card-playing, the last trump, after all the rest have been played. Compare *As You Like It*, II, vii, 166; *Twelfth Night*, III, i, 161.—ED. ii.

26. **Moone**] STEEVENS: Shakespeare's mythological knowledge, on this occasion, appears to have deserted him; for as *Hecate* is only one of three names belonging to the same goddess, she could not properly be employed in one character to catch a drop that fell from her in another. In *Mid. N. D.* V, i, 391, however, he was sufficiently aware of her threefold capacity.

27. **profound**] JOHNSON: That is, a drop that has *profound*, *deep*, or *hidden* qualities.—STEEVENS: This vaporous drop seems to have been meant for the same as the *virus lunare* of the ancients, being a foam which the moon was supposed to shed on particular herbs, or other objects, when strongly solicited by enchantment. Lucan introduces Erictho using it: 'et virus large lunare ministrat.'—*Pharsalia*, Bk, vi, 666.—CLARENDON: That is, *deep*, and therefore ready to fall. . . . Whatever be the meaning, the word rhymes to 'ground,' which is the main reason for its introduction here. Milton is fond of using two epithets, one preceding, the other following, the noun; as 'the lowest pit profound,' *Translation of Psalm* viii.

29. **slights**] DYCE (*Gloss.*): Artifices. 'A sleight, *Dolus*, astutia.'—Coles's *Lat. and Eng. Dict.*

35. **Security**] CLARENDON: That is, *carelessness*. Webster, *Duchess of Malfi*, V, ii, has the following strong metaphor: 'Security some men call the suburbs of hell, Only a dead wall between.'

37. **a Song**] See *Appendix, The Witch.*

Hearke, I am call'd: my little Spirit ſee
Sits in a Foggy cloud, and ſtayes for me.
Sing within. Come away, come away, &c.
1 Come, let's make haſt, ſhee'l ſoone be
Backe againe. *Exeunt.*

Scæna Sexta.

Enter Lenox, and another Lord.

Lenox. My former Speeches,
Haue but hit your Thoughts

39. *me.*] *me.* [Exit. Cap. et seq.
40. Sing within...away] Ff. +, Jen. Ran.
41, 42. *Come ... againe.*] One line, Pope et seq.
1. SCENE V. Rowe. SCENE VII. Pope, +. Scene omitted, Booth, Irving.
A Chamber. Theob. Foris. A Room in the Palace. Cap.
3, 4. *My... Thoughts*] One line, Rowe et seq.

38. **call'd**] CLARENDON: From this it is probable that Hecate took no part in the song, which perhaps consisted only of the first two lines of the passage from Middleton.

42. **Backe againe**] ELWIN: These words are usually made to terminate the line; but 'be' is the concluding word of the line in F_1, and is intended to rhyme with 'see' and 'me' in the two preceding lines, the witches addressing each other in a kind of chant.

1. **Scæna Sexta**] FLETCHER (p. 166): This scene, at present wholly omitted on the stage, is clearly necessary in order to make us understand the full import of Macbeth's cruel revenge upon Macduff's family.—ED. ii.—G. CROSSE (*Notes and Queries*, 22 Oct. 1898) conjectures that this scene should follow Act IV, i, since Lenox and the nameless 'Lord' converse on matters which have not yet occurred, and of which Macbeth was necessarily ignorant until informed by Lenox at the end of IV, i. He suggests, as an explanation of its present position, that it 'was shifted when III, v. was inserted, in order to prevent the two witch scenes from coming together, a necessary precaution when there were no changes of scene and no intervals between the scenes.' If this transposition of scenes, which occurred to me independently, be adopted, how can we reconcile the fact that it is *Lenox* who, at the end of IV, i, informs Macbeth of Macduff's flight to England?—ED. ii.

2. **another Lord**] JOHNSON: It is not easy to assign a reason why a nameless character should be introduced here, since nothing is said that might not with equal propriety have been put into the mouth of any other disaffected man. I believe, therefore, that in the original copy it was written with a very common form of contraction, '*Lenox and An.*' for which the transcriber, instead of '*Lenox and Angus*,' set down, 'Lenox and *another Lord.*'—DYCE: Here, in my copy of the Folio, 'another Lord' is altered, in old handwriting, to '*Ross*,' and perhaps rightly.

Which can interpret farther: Onely I ſay
Things haue bin ſtrangely borne. The gracious *Duncan*
Was pittied of *Macbeth*: marry he was dead:
And the right valiant *Banquo* walk'd too late,
Whom you may ſay (if't pleaſe you) *Fleans* kill'd,
For *Fleans* fled: Men muſt not walke too late.
Who cannot want the thought, how monſtrous

5. *farther*] *further* Johns. Var. '73, '78, '85, Steev. Var. Sing. i, Huds. i, ii, Dyce, Wh. ii.

6, 20. *borne*] *born* D'Av. F_4, Rowe, Pope, Han. Cap. Jen.

7. *he was*] *he is* Lettsom.

8. *right valiant*] *right-valiant* Theob. et seq.

9. *if't*] *if it* Cap. Var. Mal. Ran. Steev. Var.

11. *Who cannot want*] *You cannot want* Han. *Who can want*, or *Who can have* Jen. conj. *Who care not, want* Jackson. *Who can now want* Cartwright, Huds. iii.

monſtrous] *monstrous too* Pope, +. *monsterous* Cap. Ran. Ktly.

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5. **Onely**] See III, iv, 123.

6. **borne**] CLARENDON: That is, *carried on, conducted.* So in line 20 and in *Much Ado*, II, iii, 229.

8–10. **And . . . too late**] G. SARRAZIN (*Englische Studien*, xxi, 2, 1895): Compare Kyd, *Spanish Tragedy*, [p. 77, ed. Haz.-Dods.]: 'Why hast thou thus unkindly kill'd the man? Why? because he walked abroad so late.'—ED. ii.

8–11. **And the . . . Fleans fled**] WILSON (p. 652): '*North.* Who told him all this about Banquo and Fleance? He speaks of it quite familiarly to the "other Lord," as a thing well known in all its bearings. But not a soul but Macbeth, and the three Murderers themselves, could possibly have known anything about it! The body may, perhaps, in a few days be found and identified as Banquo's; but now all is hush; and Lenox, unless endowed with second sight, could know nothing of the murder. Yet from the way he is speaking of it, one might imagine crowner's quest had sitten on the body—and the report been in the *Times* between supper and that after-supper confab!'—ED. ii.

11. **Who cannot want**] MALONE: The sense requires *Who can.* Yet I believe the text is not corrupt. Shakespeare is sometimes incorrect in these minutiæ.—[BECKET (note in *Lear*, i, 152) observes that 'the immediately preceding hemistich, "Men must not walk too late," now printed with a full stop at "late," should there have a comma. "Men must not walk too late at night, who cannot want the thought"—*i. e.* "Men must not walk when darkness covers the earth, *who cannot be wanting in thought*, or who cannot *hide their thoughts.*" The inference to be drawn from which is, that they who should not so pretend or counterfeit, would be in danger from Macbeth.' That this note occurs in *Lear* probably accounts for its omission by subsequent commentators on *Macbeth.* It was pointed out by J. CROSBY in a private note, and anticipates R. G. WHITE'S suggestion in his *Shakespeare Scholar* (p. 403), which MOBERLY adopted in his text, and occasioned LETTSOM'S marginal MS comment 'Good!' in a copy of White's volume. White's note is, nevertheless, here reproduced for the sake of DYCE'S comment thereon.—ED. ii.]—ELWIN: To *want* is here used to signify *needful, compulsory desire.* The sentence expresses, Who cannot *desire, as a strong necessity of his nature*, to think such

[11. **Who cannot want**]

a crime monstrous.—WHITE: (*Sh. Scholar*, etc., p. 403): May we not remove the point after the last 'late' [line 10] and read thus, making the passage declarative instead of interrogative? '— men must not walk too late Who cannot want the,' etc. That is, 'men, who will think that the alleged murder of Duncan by his sons is a crime too monstrous for belief, must be careful not to walk too late.'—DYCE: My kind friend, Mr Grant White, must allow me to say that I think his change of the punctuation in this passage quite wrong, and his explanation over-subtle: surely, Macbeth's *chief reason* for getting rid of Banquo was, not 'because Banquo more than suspected who was the real perpetrator of the crime,' but because the Witches had declared that Banquo was to be 'father to a line of kings'; hence Macbeth's injunction to the Murderers, III, i, 163. [Compare Holinshed in *Appendix*.]—COLLIER (ed. ii.): Who cannot but think.—R. G. WHITE: A careful consideration of this passage, and a recollection of the mistakes that I have made myself and known others to make, have led me unwillingly to the belief that Malone may have been right in his opinion that, although the sense requires 'Who *can* want the thought,' the text is as Shakespeare wrote it, and that the disagreement between the words and the thought is due to a confusion of thought which Shakespeare may have sometimes shared with inferior intellects.—KEIGHTLEY: This passage as it stands is evident nonsense, which Shakespeare never wrote, and if we read *We* for 'Who,' we have the very word he wrote, and most excellent sense.—DELIUS: As Shakespeare sometimes, in order to express a simple negative, multiplies the negatives *not*, *nor*, *never*, etc., so, on the other hand, he sometimes adds them, as in this case, to negative verbs or particles, without altering the sense. Thus in *Wint. Tale*, III, ii, 55, 'That any of these bolder vices wanted Less impudence,' and in *Cymb.* I, iv, 23, 'a beggar without less quality,' the negative 'less' merely strengthens the negative already included in 'wanted' and 'without.—DALGLEISH: The affirmative interrogation is equal to the negative response, '*no one* can want,' etc. See I, v, 30.—CLARENDON: This construction arises from a confusion of thought common enough when a negative is expressed or implied, and is so frequent in Greek as to be almost sanctioned by usage. Compare *e.g.* Herodotus, iv, 118: ἥκει γάρ ὁ Πέρσης οὐδέν τι μᾶλλον ἐπ' ἡμέας ἢ οὐ καὶ ἐπὶ ὑμέας, and Thucydides, iii, 36, ὡμὸν τὸ βούλευμα πόλιν ὅλην διαφθεῖραι μᾶλλον ἢ οὐ τοὺς αἰτίους. It would be easy to find instances in all English writers of Shakespeare's time. Take the following from his own works, *Winter's Tale*, I, ii, 260; *King Lear*, II, iv, 140: 'I have hope You less know how to value her desert Than she to scant her duty.'—BAYNES (p. 275): The passage as it stands is perfectly good sense, and perfectly good English of Shakespeare's day, as it still remains perfectly good Northern English or Lowland Scotch of our own day. In these dialects the verb 'want,' especially when construed with negative particles, has precisely the meaning which the critics insist the sense requires. If a farmer in the North of England, or the Scotch Lowlands, send to borrow a neighbor's horse, and receives a negative reply, it would probably be conveyed in some such form as, 'He says he cannot want the horse to-day,' *i. e.* he cannot do without the horse; he must have the horse for his own use. In the same way, if an Edinburgh porter say to his comrade, 'I'll no want a gill of whiskey the morn,' he would express in a strong form his determination to have one. This use of the verb was not uncommon amongst English writers in Shakespeare's day. Thus, in *The Country Farm*, translated from the French, 1600, we have, 'Ploughing, an art that a householder cannot *want*.' And Markham, speaking of the herb *purslane*, says, '— a ground

It was for *Malcolme*, and for *Donalbane*
To kill their gracious Father? Damned Fact,
How it did greeue *Macbeth*? Did he not ſtraight
In pious rage, the two delinquents teare,
That were the Slaues of drinke, and thralles of ſleepe?
Was not that Nobly done? I, and wiſely too:
For 'twould haue anger'd any heart aliue
To heare the men deny't. So that I ſay,
He ha's borne all things well, and I do thinke,
That had he *Duncans* Sonnes vnder his Key,
(As, and't pleaſe Heauen he ſhall not) they ſhould finde

14. *it did greeue* Macbeth?] Ff. *did it grieve Macbeth?* Pope, +. *it did grieve Macbeth!* Cap. et cet.

17. *not that*] *that not* F_3F_4, Rowe, Pope.
and] Om. Pope, +.

19. *deny't*] *deny it* Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Ktly.

21. *his Key*] *the key* Ff, Rowe.

22. *and't*] *an't* Theob. ii. et seq.
ſhould] *ſhall* Ff, Rowe i.

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once possessed by them will seldom *want* them.' Many words and phrases, now peculiar to the Scotch Lowlands, were common to both countries in Shakespeare's day, and every one of the so-called Scotticisms to be found in his dramas is used by contemporary English writers. As a mere English writer, therefore, Shakespeare was entitled to use this verb in what is now its Northern signification, and he appears to have done so elsewhere. It might, however, then as now, be characteristic of the North, where alone it has survived, and would thus naturally find a place in *Macbeth*, which contains other Scotticisms, such as *loon*, for example.—[HUDSON (ed. iii, p. 197): The reading *who can now*, proposed by Cartwright, occurred to me independently.—ED. ii.]

11. **monstrous**] See WALKER (*Vers.* p. 11) for instances where this word not only must be pronounced as a trisyllable, but is even spelled *monsterous* and *monstruous*. See also ABBOTT (§ 477).

13. **Fact**] DELIUS: Shakespeare continually uses this word in a bad sense, as of an evil deed; nowhere does he use it in the sense of reality as opposed to fiction. —DYCE (*Gloss.*): A deed, a doing,—an evil doing. [SCHMIDT gives no definition of 'fact' other than *evil deed, crime*.—ED. ii.]

14, 15. **Did . . . teare**] DAVIES (ii, 108): Lenox was present when Macbeth killed the sleeping grooms, and however better instructed he seems to be at present, he then justified the act.

15. **teare**] CLARENDON: Comparing Macbeth to a beast of prey. But the comparison is anything but apt. We suspect that this passage did not come from the hand of Shakespeare. [Compare *Othello*, III, iii, 341: 'I'll tear her all to pieces.' —ED. ii.]

22. **As . . . not**] DELIUS: This parenthesis is to be heard only by the audience, not by Lenox's companion.

22. **and**] MURRAY (*N. E. D.*): C. *conj. conditional* = If. This was a common use of Middle High German *unde*. . . . It may have originated from ellipsis, as

What 'twere to kill a Father: So ſhould *Fleans.*
But peace; for from broad words, and cauſe he fayl'd
His preſence at the Tyrants Feaſt, I heare
Macduffe liues in diſgrace. Sir, can you tell
Where he beſtowes himſelfe?
Lord. The Sonnes of *Duncane*
(From whom this Tyrant holds the due of Birth)
Liues in the Engliſh Court, and is receyu'd
Of the moſt Pious *Edward*, with ſuch grace,
That the maleuolence of Fortune, nothing
Takes from his high reſpect. Thither *Macduffe*
Is gone, to pray the Holy King, vpon his ayd
To wake Northumberland, and warlike *Seyward*,
That by the helpe of theſe (with him aboue)
To ratifie the Worke) we may againe
Giue to our Tables meate, ſleepe to our Nights:
Free from our Feaſts, and Banquets bloody kniues;

24. *cauſe*] *'cause* Pope et seq.
28, 45, 56. Lord] Ang. Harry Rowe.
28. *Sonnes*] F_2F_3. *Sons* F_4, Rowe, Pope. *son* Theob. et seq.
30. *Liues*] *Live* Ff, Rowe, Pope. *is*] *are* Rowe, Pope.
33, 34. Lines end: *gone,...ayd* Var. Mal. Ran.
34. *Holy*] Om. Pope, +. *vpon*] *on* Cap. Steev. Var. '03, '13, Ktly. Om. Anon. ap. Cam.
34. *vpon his*] *in* Anon. ap. Cam. *on's* Lettsom.
36. *aboue*)] *aboue* Ff. et seq.
39. *Free*] *Keep* Lettsom, Bailey, Huds. iii. *Rid* Kinnear. *Free...kniues*] *From bloody knives our feasts and banquets free* Wh. ii, conj. *bloody*] *bloudy* F_3F_4.

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in the analogous use of *so*, e. g. 'I ll cross the sea, *so* it please my lord' (Shakespeare); cf. 'and it please'; or it may be connected with the introductory *and* in 'And you are going?' A direct development from the original prepositional sense, though *à priori* plausible, is on historical grounds improbable. Modern writers, chiefly since Horne Tooke, have treated this as a distinct word, writing it *an*, a spelling occasionally found *circa* 1600, especially in *an't*, equivalent to *and it*.—ED. ii.

24. **for from broad words**] D'HUGUES: From this time Lenox seems to cast aside the prudence he had hitherto observed; but here he should lower his voice, in such a way as to show his companion that all which has gone before was in pure irony. He would not dare call Macbeth a tyrant openly.—ED. ii.

25. **Tyrants**] CLARENDON: Here used not in our modern sense, but in that of 'usurper,' as is shown by *3 Hen. VI:* III, iii, 69–72. So in IV, iii, 80, 'a tyranny' means 'usurpation,' as interpreted by what follows. [SCHMIDT (*Lex.*) cites *As You Like It*, II, i, 61, as another instance where 'tyrant' is used in the sense of *usurper*. —ED. ii.]

39. MALONE: The construction is, Free our feasts and banquets from bloody

Do faithfull Homage, and receiue free Honors,
All which we pine for now. And this report
Hath ſo exaſperate their King, that hee
Prepares for ſome attempt of Warre.
Len. Sent he to *Macduffe?*

40. *free*] *fair* Coll. iii, conj.
42. *exaſperate*] *exasperated* Rowe ii, Johns. Jen. Var. '73. *exaſp'rated* Pope, +. *exasperate'* Allen MS.
42. *their King*] Ff, Rowe, +, Mal. Del. *our king* Anon. ap. Cam. *the king* Han. et cet.
43. *of Warre*] Om. Pope, Han. Cap.

knives. Perhaps the words are transposed, and the line originally stood: 'Our feasts and banquets free from bloody knives.' [RANN and HUDSON (ed. ii.) adopted this reading.]—STEEVENS: Possibly the compositor's eye caught the word 'free' from the line immediately following. We might read, *fright*, or *fray*, but any change, perhaps, is needless.—CLARENDON: This seems a strange phrase. Compare *Temp.* Epilogue, 18.

39. **kniues**] HARRY ROWE: This seems to allude to the savage custom anciently observed in the Highlands of Scotland, of sticking their Dirks into the table whenever they sat down to eat with a mixed company.

40. **free Honors**] JOHNSON: 'Free' may be either honours *freely bestowed*, not purchased by crimes; or honours *without slavery*, without dread of a tyrant.

41–43. **And this . . . Warre**] WILSON (p. 653): The 'other Lord,' who is wonderfully well-informed for a person strictly anonymous, minutely describes Macduff's surly reception of the King's messenger, and the happy style of that official on getting the Thane of Fife's 'absolute Sir, not I.' I should like to know where and when these two gifted individuals picked up all this information? The King himself had told the Queen that same night that he had *not sent* to Macduff—but that he had heard 'by the way' that he was not coming to the banquet—and he only learns of the flight of Macduff after the Cauldron Scene [IV, i, 169]. For an Usurper and a Tyrant, his Majesty is singularly ill-informed about the movements of his most dangerous Thanes! But Lenox, I think, must have been not a little surprised at that moment [IV, i, 169] to find that so far from the *exasperated* Tyrant having 'prepared for some attempt of war' with England—he had not till then positively known that Macduff had fled! . . . The whole dialogue between Lenox and the Lord is *miraculous*. It abounds with knowledge of events that had not happened—on the showing of Shakespeare himself. . . . You would think, from the way they go on, that one ground of war, one motive of Macduff's going, is the murder of Banquo—perpetrated since he is gone off!—ED. ii.

42. **exasperate**] CLARENDON: This [omission of the *d* final in the participle passive] is most common in verbs derived from the passive participle of Latin verbs of the first conjugation, but it is not confined exclusively to them. [For many instances of forms of 'past tenses and participles, from verbs ending in *t*, and also (though less numerous) in *d*, where the present remained unaltered,' see WALKER (*Crit.* ii, pp. 324–343) or ABBOTT (§§ 341, 342). See also ALLEN, *Rom. and Jul.* p. 429, this edition.]

42. **their**] MALONE: 'Their' of the Ff. refers to the son of Duncan, and Macduff.—ANON. (qu. LITCHFIELD?): 'Their' is necessary to distinguish Macbeth, *their* king, from 'the pious Edward,' the king of England.

Lord. He did: and with an abſolute Sir, not I
The clowdy Meſſenger turnes me his backe,
And hums; as who ſhould ſay, you'l rue the time
That clogges me with this Anſwer.
Lenox. And that well might
Aduiſe him to a Caution, thold what diſtance
His wiſedome can prouide. Some holy Angell
Flye to the Court of England, and vnfold
His Meſſage ere he come, that a ſwift bleſſing
May ſoone returne to this our ſuffering Country,
Vnder a hand accurs'd.
Lord. Ile ſend my Prayers with him. *Exeunt.*

45. *Sir, not I*] *Sir,-not-I* Cap.
50. *to a Caution, thold*] Ff, Jen. Wh. *to a care to* Pope, +. *caution and to* Steev. conj. *to a caution to* Cap. et cet.
54. *ſuffering Country*] *country, ſuffering* Cap. conj.
55. *Vnder*] *Lying under* Cap. conj.
56. *Ile ſend*] Om. Steev. Var. '03, '13.

45. I] DYCE (*Remarks*, etc., p. 199): The semicolon placed after 'Sir, not I' [as in Collier's edition] destroys the meaning of the passage. The construction is, 'and the cloudy messenger turns me his back with an absolute "Sir, not I" [received in answer from Macduff], and hums, as who should say,' etc.

46. **clowdy**] DELIUS: That is, *foreboding, ominous.*

46. **me**] For other instances of this ethical dative, see ABBOTT, § 220, or Shakespeare *passim.*

47. **as who**] ABBOTT (§ 257): *Who* is used for *any one.* Compare *Mer. of Ven.* I, ii, 45, and I, i, 93; *Rich. II:* V, iv, 8. In these passages it is possible to understand an antecedent to 'who,' 'as, or like (one) who should say.' But in [a passage from North's *Plutarch* and one from Gower] it is impossible to give this explanation. Possibly an *if* is implied after the 'as' by the use of the subjunctive.

54. **suffering**] See WALKER (*Crit.* i, 160) for instances of this peculiar construction with the adjective. See also *Rom. and Jul.* III, i, 58.—ABBOTT (§ 419 *a*): When an adjective is not a mere epithet, but expresses something essential, and implies a relative, it is often placed after a noun. [See V, viii, 11, 12.]

56. **Ile . . . him**] WALKER (*Vers.* 273): Single lines of four or five, or six or seven, syllables, interspersed amidst the ordinary blank verse of ten, are not to be considered as irregularities; they belong to Shakespeare's system of metre. On the other hand, lines of eight or nine syllables, as they are at variance with the general rhythm of his poetry (at least, if my ears do not deceive me, this is the case), so they scarcely ever occur in his plays,—it were hardly too much to say, not at all. . . . With regard to the other, or *legitimate* short lines, I am inclined to think that sometimes, though very rarely, two lines of this sort occur consecutively in Shakespeare, for there are passages which cannot be otherwise arranged without destroying the harmony, as seems to me. So arrange, 'Under a yoke [sic] accurst! [one line]. *Lord.* I'll send my prayērs with him.' [another line]. A conclusion of a scene quite in Shakespeare's manner.

Actus Quartus. Scena Prima.

Thunder. Enter the three Witches. 2

1. Actus Quartus.] Actus Quintus. Ff. Act IV. Rowe.

A dark Cave, in the middle a great Cauldron burning. Rowe et seq. (subs.)

2. **Enter the three Witches**] KNOWLES (p. 64): Macready suggested the following arrangement of this scene: Let the Witches be placed in different parts of the cavern. Suppose one at the mouth, intently on the watch; another near the cauldron, cowering over the livid flame, which, by the way, should be placed under the charmed pot and not in it; the Third Witch on the side opposite the entrance, seated perhaps upon a fragment of stone, her arms folded, and rocking to and fro, upon the rack, as it were, of impatience. Let not a word be spoken, till the audience have had time to study the picture. 'Tis to the point, and they are sure to feel it, if you will allow them. The familiars—the brinded cat, the hedge-pig, and Harper—are supposed to be stationed outside the cavern to give notice of the approach of Hecate. The First Witch hears her familiar: 'Thrice the brinded cat hath mewed.' The eyes of the other Witches are instantly turned towards her: a pause ensues during which they all remain motionless. The Witch near the cauldron hears her familiar; she starts from her cowering attitude: 'Thrice; and once the hedge-pig whined.' Another pause here. Now at length the Third Witch springs upon her feet: 'Harper cries'; and then addressing her sisters, and not putting words into Harper's mouth, which Shakespeare never intended for him: ''Tis time, 'tis time.' [The familiars do *not*, however, give notice of the approach of Hecate, which occurs at line 41, but show when the conditions are favourable for the beginning of the charm.—ED. ii.]—FLEAY (*Sh. Manual*, p. 250): What are the witches of this scene? are they the 'weird sisters,' fairies, nymphs, or goddesses? or are they ordinary witches or wizards, as we should expect from the narrative in Holinshed, and entirely distinct from the three mysterious beings in I, iii.? I hold the latter view. In order to support it, it will be necessary to show that they are not weird sisters in the higher sense: to give a hypothesis as to how they got confused with them: to try to present some idea of Shakespeare's intentions regarding them. Now lines 3–49 in this scene are admitted by all critics to be greatly superior to the corresponding passage in I, iii, 3–40. CLARK and WRIGHT hold it to be Shakespeare, except the Hecate bit. [See *Appendix, The Witch.*] I agree with them; but then I cannot identify these witches with the Nornæ of I, iii, 53–74. The witches in IV, i. are just like Middleton's witches, only superior in quality. They are clearly the originals from whom his imitations were taken. Their charms are of the sort popularly believed in. . . . Of themselves they have not the prophetic knowledge of the weird sisters, the all-knowers of Past, Present, and Future; they must get their knowledge from their *masters*, or call them up to communicate it themselves. Nor do they call themselves weird sisters, although the three in the early rejected part of I, iii, do so; their knowledge is from the pricking of their thumbs; they are submissive to the *great King* who calls them *filthy hags, secret, black, and midnight hags;* the oracles, their masters, are ambiguous, delusive: those of the weird sisters were pithy, inevitable; the witches are

1 Thrice the brinded Cat hath mew'd. 3

3, 4, 5, etc. 1, 2, 3, etc.] 1 Witch, 2 Witch, 3 Witch, etc. Rowe et seq. (subs.)

of the Middle Ages, a growth of the popular superstitions; the Nornæ are of the old Aryan mythology and worthy of their parentage. But however strongly I may feel this difference between the supernatural beings of I, iii. (latter part) and IV, i.—and I think any one who can read these two scenes divested of old associations will agree with me;—however sure I may feel that Shakespeare could not have given up the 'destiny goddesses' of his authority for this play so as to lower them to the witches and wizards of Macbeth's later time, there is a great stumbling-block in our way. In III, iv, 164, and IV, i, 160, Macbeth calls the witches of IV, i. 'the weird sisters.' It is true that he has called them *filthy hags*, that he describes them as *riding on the air*, that he is surprised that Lenox did not see them pass by him, that they may have left the stage in the ordinary way, that Macbeth never alludes to them afterwards as he does to the real 'weird sisters,' but only mentions 'the spirits' or 'the fiend.' All this is true; but if my theory be true also, those two passages must be explained. This is a real difficulty and I cannot satisfactorily solve it at present.—[To the foregoing assertion that the witches 'may have left the stage in the ordinary way' FLEAY adds a foot-note, as follows: 'I feel certain on this point. The stage-direction "*vanish with* HECATE," is Middleton's.' But is it not CLARK and WRIGHT'S? It is nowhere to be found until it appears in the Globe Edition in 1864. See *Text. Notes*, line 155, this scene.—ED. ii.]—DOWDEN (referring to FLEAY'S foregoing remarks): It is hardly perhaps a sound method of criticism to invent a hypothesis, which creates an insoluble difficulty.—ED. ii.—SNIDER (i, 191): The turning point of the drama begins with the second appearance of the Weird Sisters. The theme of this second movement is retribution—not, however, the internal retribution of the imagination, but the external retribution, which brings home to the guilty man the true equivalent of his deeds.—ED. ii.

3. **brinded**] MURRAY (*N. E. D.*): (Primary form apparently *brended*, whence on one side *branded*, on the other *brinded*. *Brende*, which occurs in Lydgate, is identical with one of the contemporary forms of *burnt*, *burned*; nevertheless, taken with the fuller *brended*, it points to a secondary verb *brenden*, a possible derivative of *brand*, 'burning brand.' The sense appears to be 'marked as by burning' or 'branding.' Professor Skeat compares Icelandic *bröndóttr*, brindled, from *brand*, fire-brand.) Of a tawny or brownish colour, marked with bars or streaks of a different hue; also generally streaked, spotted; brindled. 1430. Lydgate, *Minor Poems*, 202: 'On them she wyl have a bonde, As weel of bayard as of brende And yit for sorrelle she wyl stonde. . . .' 1589, Greene, *Menaph.* (Arb.) 86: 'Ah, Doron, . . . thou art as white As is my mother's Calfe, or brinded Cow.'—ED. ii.

3. **Cat**] WARBURTON: A cat, from time immemorial, has been the agent and favourite of witches. This superstitious fancy originated perhaps thus: When Galinthia was changed into a cat by the Fates (says Antonius Liberalis, *Metam.* cap. xxix), by Witches (says Pausanias in his *Bœotics*), Hecate took pity of her, and made her her priestess. Hecate, herself too, when Typhon forced all the gods and goddesses to hide themselves in animals, assumed the shape of a *cat*.—JOHNSON: A witch, who was tried about half a century before the time of Shakespeare, had a cat named Rutterkin, as the spirit of one of these witches was Grimalkin.—DOUCE: We know that the Egyptians typified the moon by this animal. Some of

2 Thrice, and once the Hedge-Pigge whin'd. 4

4. *Thrice, and*] Ff, Rowe, Pope, Cap. *Twice, and* Theob.+, Var. '73. *Thrice and* Jen. Sta. Del. Glo. Cam. Dyce ii, iii. *Thrice; and* Var. '78, et cet.

4. *Hedge-Pigge*] *Hedges Pigge* F_2. *Hedges Pig* F_3F_4, Rowe i. *hedge-pig* D'Av. et cet.

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the ancients have supposed that the cat became fat or lean with the increase or wane of the moon; that it usually brought forth as many young as there are days in a lunar period; and that the pupils of its eyes dilated or contracted according to the changes of the planet.—[AGNES REPPLIER (p. 32): Innumerable legends cluster around the cat during these picturesque centuries of superstition [the Dark Ages] when men were poor in letters, but rich in vivid imaginings; when they were densely ignorant, but never dull. Even after the Dark Ages had grown light, there was no lifting of the gloom which enveloped the cat's pathway; there was no visible softening of her lot. The stories told of her impish wickedness have the same general character throughout Europe. We meet them with modest variations in France, in Germany, in Sweden, Denmark, England, Scotland, and Wales. . . . Again and again she figures with direful prominence in the records of demonology. A black-hearted Scottish witch confessed in the year 1591 that she had impiously christened a cat; and that she and other witches had carried this animal 'sayling in their Riddles or Cives into the middest of the sea, and so left it before the towne of Leith; whereupon there did arise such a tempest at sea, as a greater hath not been seen. . . .' Evidence of a most disastrous character was brought against the cat in countless other trials. We can hardly wonder at the deep suspicion with which men regarded an animal so mysterious and so closely allied to the supernatural. Even when her behaviour was harmless or beneficial, they feared a lurking malice which never lacked the power for evil things.—ED. ii.]

4. **once**] THEOBALD: I read *twice and once;* because, as Virgil has remarked, 'Numero Deus impare gaudet,' [*Ecl.* VIII, 75]; and *three* and *nine* are the numbers used in all Inchantments.—STEEVENS: The Second Witch only repeats the number which the First had mentioned, in order to confirm what she had said; and then adds, that the *hedge-pig* had likewise cried, though but once. Or what seems more easy, the hedge-pig had whined *thrice*, and after an interval had whined once again.—ELWIN: As *even numbers* were considered inappropriate to magical operations, the Second Witch makes the *fourth* cry of the hedge-pig an *odd number*, by her method of counting. She tells three, and then begins a new reckoning.—CLARENDON: The witch's way of saying *four times*.—[NICHOLSON (*New Sh. Soc. Trans.* 1880–2, part i, p. 106): I hold with those who have it that the second witch's 'thrice' is the repetition of the first one's 'Thrice the brinded cat hath mewed,' and should therefore be pointed with a comma or semicolon after it, the 'once' being the number of times that the hedge-pig has whined.—ED. ii.]

4. **Hedge-Pigge**] WARTON: The urchin, or hedge-hog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system, and its shape was sometimes supposed to be assumed by mischievous elves.—KRAUTH (*Notes on The Tempest*, p. 33): The urchin, or hedge-hog, is nocturnal in its habits, weird in its movements; plants wither where it works, for it cuts off their roots. Fairies of one class were supposed to assume its form. Urchin came to mean *fairy* without ref-

3 Harpier cries, 'tis time, 'tis time. 5
1 Round about the Caldron go:
In the poyſond Entrailes throw
Toad, that vnder cold ſtone, 8

5. *Harpier*] *Harper* Pope, +, Cap. Var. Mal. Ran. Steev. Var. Sing. Coll. Huds. Hal. Wh. ii. *Harpy* Steev. conj. Dyce ii, iii, Huds. ii, iii. *Hark her cries* Jackson. *Harrier* Sprenger.

cries, 'tis] Ff, Rowe, +, Cap. Jen. Ktly. *cries,—'Tis* Coll. Huds. i, Wh. Glo. Furness. *cries ''Tis* Cam. *cries; 'Tis* Dtn. *cries:— 'tis* Var. '73, et cet.

7. *poyſond*] *poison'd* Rowe et seq.

Entrailes] *entremes* Warb. conj.

7. *throw*] *throw.* Rowe et seq. [They march round the Cauldron, and throw in the several Ingredients as for the Preparation of their Charm. Rowe, +.

8. *Toad, that*] *Toadstool* Bulloch.

vnder cold] *under the cold* Rowe ii, +, Cap. Var. Mal. Ran. Coll. i, Wh. i, Dyce ii, Huds. ii, iii. *under coldest* Steev. Var. Sing. i. *under a cold* Sta. conj. *under cold, cold* Anon. ap. Cam. *under coldè* Allen (MS). *under cursèd* Kinnear.

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erence to the hedge-hog shape; hence, because fairies are little and mischievous, it came to be applied to a child.

5. **Harpier**] STEEVENS: It may be only a misspelling, or a misprint, for *harpy*. So in Marlowe's *Tamburlaine*, etc., 1590: 'And like a *harper* tyers upon my life.'—COLLIER (ed. ii.): In the 8vo ed., which is of the same date, it stands *Harpy*. Dyce's *Marlowe*, i, 51.—DYCE (ed. ii.): It is doubtless as Steevens suggested.—CLARENDON: The Hebrew word *Habar*, 'incantare,' mentioned in Scot's *Discovery of Witchcraft*, Bk, 12, ch. i, may be the origin of the word.—GUIZOT: Probably some animal which the witch thus designates on account of the resemblance of its cry to the sound of a harp-string.—JORDAN: Hecate's attendant is only indicated as a little spirit sitting in a thick fog, and each of the other three witches have attendants in the shape of animals, such as a cat, an urchin, and a toad. I have conjectured, therefore, with tolerable certainty, that Shakespeare here wrote: *herpler*, i. e. waddler (*Watschler*).—[NICHOLSON (*Notes and Queries*, 7 Feb. 1880): I am led to believe that this is not a name for the animal whose shape was assumed by the familiar, but the proper name of the familiar himself, just as other spirits were called Puckle, Hoppo, Tiffen, etc. Not improbably,—for Shakespeare was a man who disregarded precedent and history in unimportant matters,—it was a fancy name, invented as suggesting by its sound and association a being ravenous, evil-disposed, and talon-clawed.—ED. ii.]

5. **'tis time**] STEEVENS: This Familiar does not cry out that it is time for them to begin their enchantments; but *cries*, i. e. gives them the signal, upon which the Third Witch communicates the notice to her sisters.

7. CLARENDON: The imagination of the poets contemporary with Shakespeare ran riot in devising loathsome ingredients for witches' messes. Compare Webster, *Duchess of Malfi*, ii, 1, p. 67, ed. Dyce: 'One would suspect it for a shop of witchcraft, to find in it the fat of serpents, spawn of snakes, Jews' spittle,' etc. Lucan perhaps excels them all. See *Pharsalia*, Bk, vi, 667–681.

8. **vnder cold**] STEEVENS: The slight change I have made has met the approbation of Dr Farmer, or it would not have appeared in the text.—KNIGHT: The line is certainly defective in rhythm, for a pause here cannot take the place of a syllable, unless we pronounce 'cold'—*co-old*. There is no natural retardation.—COLLIER:

Dayes and Nights, ha's thirty one:
Sweltred Venom fleeping got,
Boyle thou first i'th'charmed pot.
All. Double, double, toile and trouble;
Fire burne, and Cauldron bubble.

9. *ha's*] F_2. *has*, Pope, +, Jen. *hast*, Han. *hast* Cap. Var. Mal. Ran. Steev. Var. Sing. i, Knt, Dyce, Ktly, Huds. ii, iii.
one:] Ff, Rowe. *one*, Pope, +, Jen. *one* Cap. et cet.
10. *Venom fleeping*] *venom, sleeping* Sing. Del. Ktly.
11. *charmed*] *charm'd* Cap. *charmèd* Dyce.
12, 22, 37. *Double, double,*] Ff, +, Cap. Knt, Sing. ii, Ktly. *Double, double* Var. '73, et cet.

Laying only due and expressive emphasis upon 'cold,' it may be doubted whether the line be defective. There seems no reason for preferring the superlative degree [of Steevens], and it is more likely that the definite article [of Pope] dropped out in the printing.—HUDSON (ed. i.): To our ear the extending of 'cold' to the time of two syllables *feels* right enough.—DELIUS: In order to weaken the force of the consecutive consonants, an involuntary pause should perhaps occur between 'cold' and 'stone'; just as in *Mid. N. D.* II, i, 7, 'Swifter than the moon's sphere.'—R. G. WHITE: The line in the Folio is so detrimentally defective that we gladly, though perhaps unwarrantably, accept Pope's emendation.—DYCE (ed. ii.): The article, which is required not only for the metre, but for the sense, has been omitted by mistake. Yet the mutilated line has found its defenders and admirers (who, we may be sure, if the Folio, in *As You Like It*, II, v, instead of 'Under *the* greenwood tree,' etc., had given us *Under greenwood tree*, etc., would have defended and admired that mutilated line also).—KEIGHTLEY: I read 'under*neath*,' as in Jonson's line, 'Underneath this stone doth lie.'—CLARENDON: Perhaps the line is right as it stands, the two syllables, 'cold stone,' when slowly pronounced being equivalent to three, as *Temp.* IV, i, 110: 'Earth's increase, foison plenty.'—ABBOTT (§ 484): See I, ii, 10. [See *Mid. N. D.* II, i, 7, this edition. Note by Guest.—ED. ii.]

10. **Sweltred**] STEEVENS: This word seems to signify that the animal was moistened with its own cold exudations.—CLARENDON: This word is generally used of the effect of heat. Webster defines it, 'To exude like sweat.'

10. **Venom**] HUNTER: There is a paper by Dr Davy in the *Philosophical Transactions* of 1826, in which it is shown that the toad *is* venomous, and moreover that 'sweltered venom' is peculiarly proper, the poison lying diffused over the body immediately under the skin. This is the second instance in this play of Shakespeare's minute exactness in his natural history. ['All manner of Toads, both of the earth and of the water are venomous, although it be held that the Toads of the earth are more poysonful then the Toads of the water. . . . But the Toads of the land, which do descend into the marishes, and so live in both elements, are most venomous.'—Topsell, *History of the Serpents*, p. 730, ed. 1658.—ED. ii.]

12, 13. ABBOTT (§ 504): The verse with four accents is rarely used by Shakespeare except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme. [For sundry translations of these lines into German, see *Appendix*.]

2 Fillet of a Fenny Snake,
In the Cauldron boyle and bake :
Eye of Newt, and Toe of Frogge,
Wool of Bat, and Tongue of Dogge :
Adders Forke, and Blinde-wormes Sting,
Lizards legge, and Howlets wing :
For a Charme of powrefull trouble,
Like a Hell-broth, boyle and bubble.
All. Double, double, toyle and trouble,
Fire burne, and Cauldron bubble.
3 Scale of Dragon, Tooth of Wolfe,
Witches Mummey, Maw, and Gulfe

14. 2 *Fillet*] 1 Witch. *Fillet* Pope ii, Theob. Warb. Johns. Mal. Ran.
18. *Blinde-wormes*] *blind-worm* Pope.
19. *Howlets*] *owlet's* Pope, +, Cap. Var. '73, Steev. Var. Knt, Coll. Huds. Sing. ii, Sta. Hal. Wh. Ktly.
20. *powrefull*] *powerfull* F_2F_3. *powerful* F_4.
25. *Witches*] Ff, Rowe, Pope, Theob. i. *Witch's* Sing. i, Huds. Ktly. *Witches'* Theob. ii, et cet.

14. **Fillet**] SCHMIDT (*Lex.*) : Meat rolled together and tied round.—MANLY : A slice of snake from the fens.—ED. ii.—[Compare Lucan, *Pharsalia*, vi, 656 : 'Et coma vipereis substringitur horrida sertis.' This may possibly indicate another interpretation of 'fillet,' in the sense of a *head-band*. According to Lowndes, the earliest translation of *Pharsalia* is that of Arthur Gorges, 1614.—ED. ii.]

18. **Blinde-wormes**] STEEVENS : The slow-worm. So Drayton, *Noah's Flood* : 'The small-eyed slow-worm held of many blind,' [vol. iv, p. 1538, ed. Reeve, 1753. —ED. ii.].—CLARENDON : In *Timon*, IV, iii, 182, 'the eyeless venom'd worm.'—[MURRAY (*N. E. D.*) : Compare Danish *blindorm* : so called from the smallness of its eyes. A reptile (*Anguis fragilis*) also called Slow-worm. (Formerly applied also to the Adder.) *c.* 1450 *Gloss.* in Wr.-Wulcker *Voc.* 706, '*Hec scutula*, a blyndeworme. . . .' *Mid. N. Dream*, II, ii, 11 : 'Newts and blinde wormes do no wrong.'—ED. ii.]

19. **Howlets**] MURRAY (*N. E. D.*) : Apparently adapted from French *hulotte*, in 16th century *hulote*, a word of diminutive form, of which the stem appears to be the same as in German *eule*, Middle Low German *ûle*, perhaps altered under the influence of *huer* to hoot : cf. the synonym *huette*.—ED. ii.

24. HUDSON : Shakespeare so weaves his incantations as to cast a spell upon the mind, and force its acquiescence in what he represents ; explode as we may the witchcraft he describes, there is no exploding the witchcraft of his description ; the effect springing not so much from what he borrows as from his own ordering thereof.

25. **Mummey**] NARES : Egyptian mummy, or what passed for it, was formerly a regular part of the *Materia Medica*. The Dean of Westminster [William Vincent], in his *Commerce, &c., of the Ancients*, says that it was medical, 'not on account of the cadaverous, but the aromatic, substance.'—DYCE (note on 'Your followers Have swallow'd you like mummia.'—*The White Devil*, I, i. Webster, *Works*, vol. i, p. 10) : The most satisfactory account of the different kinds of mummy

Of the rauin'd ſalt Sea ſharke: 26

26. *rauin'd*] *ravening* Pope, +, Jen. *ravin* Mason, Ran. *ſalt Sea ſharke*] Ff, Rowe. *salt sea-shark* Pope, +, Var. '73. *salt-sea shark* Cap. et cet.

formerly used in medicine is to be found in a quotation from Hill's *Materia Medica* in Johnson's *Dict.*, s. v. 'The Egyptian mummies,' says Sir Thomas Browne, 'which Cambyses or time hath spared, avarice now consumeth. Mummie is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams.'—*Urn-Burial*, p. 28, ed. 1658.—CLARENDON: Sir Thomas Browne, in his Fragment on Mummies, tells us that Francis the First always carried mummy with him as a panacea against all disorders. Some used it for epilepsy, some for gout, some used it as a styptic. He goes on: 'The common opinion of the virtues of mummy bred great consumption thereof, and princes and great men contended for this strange panacea, wherein the Jews dealt largely, manufacturing mummies from dead carcasses and giving them the names of kings, while specifics were compounded from crosses and gibbet-leavings.'—[JOHNSON (*Dict.* s. v.—noted by DYCE): We have two substances for medicinal use under the name of *mummy:* one is the dried flesh of human bodies embalmed with myrrh and spice; the other is the liquor running from such *mummies* when newly prepared, or when affected by great heat; this is sometimes of a liquid, sometimes of a solid form, as it is preserved in vials or suffered to dry: the first kind is brought in large pieces, of a friable texture, light and spungy, of a blackish-brown colour, and often black and clammy on the surface; it is of a strong but not agreeable smell; the second in its liquid state is a thick, opake, and viscous fluid, of a blackish and a strong, but not disagreeable, smell; in its indurated state it is a dry, solid substance, of a fine shining black colour and close texture, easily broken, and of a good smell: this sort is extremely dear, and the first sort so cheap that we are not to imagine it to be the ancient Egyptian *mummy*. What our druggists are supplied with is the flesh of any bodies the Jews can get, who fill them with the common bitumen so plentiful in that part of the world, and, adding aloes and some other cheap ingredients, send them to be baked in an oven till the juices are exhaled and the embalming matter has penetrated. Hill's *Materia Medica*.—ED. ii.]

25. **Gulfe**] CLARENDON: *Gulf*, in the sense of arm of the sea, is derived from the French *golfe*, Italian *golfo*, and connected with the Greek κόλπος; but in the sense of whirlpool or swallowing eddy, it is connected with the Dutch *gulpen*, our gulp, to swallow, and with the old Dutch *golpe*, a whirlpool. So Wedgwood. 'Gulf,' with the latter derivation, is applied also to the stomach of voracious animals.

26. **rauin'd**] STEEVENS: That is, glutted with prey. *Ravin* is the ancient word for *prey obtained by violence.* So, in Drayton's *Polyolbion*, Song 7: '—but a den for beasts of *ravin* made.' See *Meas. for Meas.* I, ii, 123.—M. MASON: It does not follow that because *ravin* may signify *prey*, *ravined* should signify *glutted with prey*. I believe we ought to read *ravin*. As in *All's Well*, III, ii, 120. *Ravined* cannot mean *glutted with prey*, but the reverse.—STEEVENS: In Phineas Fletcher's *Locusts*, 1627 [Canto iii, st. 18.—CLARENDON], *raven'd* occurs as in the present text: '— But with his raven'd prey his bowells broke.'—MALONE: To *ravin*, according to Minsheu, is to *devour*, or *eat greedily*. *Ravin'd* is used for *ravenous*, the passive participle for the adjective.

Roote of Hemlocke, digg'd i'th'darke:
Liuer of Blaſpheming Iew,
Gall of Goate, and Slippes of Yew,
Sliuer'd in the Moones Eccliplſe:
Noſe of Turke, and Tartars lips:
Finger of Birth-ſtrangled Babe,
Ditch-deliuer'd by a Drab,
Make the Grewell thicke, and ſlab.
Adde thereto a Tigers Chawdron,

30. *Sliuer'd*] *Silver'd* D'Av. Rowe ii, Hal.
35. *Tigers*] *tigars* F_2.
35. *Chawdron*] Ff, Rowe,+, Var. '73. *chauldron* Sing. ii, Ktly. *chaudron* Cap. et cet.

29. **Yew**] Ewe or Yew is altogether venomous, and against man's nature. The birdes that eate the redde berryes, eyther dye, or cast theyr fethers.—Batman *Uppon Bartholome*, xvii, ch. 161 (cited by DOUCE).—ED. ii.

30. **Sliuer'd**] STEEVENS: A common word in the North, meaning to cut a piece, or a slice. See *Lear*, IV, ii, 34.—DYCE (*Gloss.*): To cleave, to split, to cut off, to slice off, to tear off. ('To Slive, Sliver, *Findo*.'—Coles's *Lat. and Eng. Dict.*)

30. **Ecclipse**] CLARENDON: A most unlucky time for lawful enterprises, and therefore suitable for evil designs. Compare Milton, *Paradise Lost*, i, 597: 'As when the sun . . . from behind the moon In dim eclipse disastrous twilight sheds.' And in *Lycidas*, he says of the unlucky ship that was wrecked, line 101, 'It was that fatal and perfidious barque Built in the eclipse.'

32. **Finger**] JOHNSON: It is observable that Shakespeare on this great occasion, which involves the fate of a king, multiplies all the circumstances of horror. The babe, whose finger is used, must be strangled in its birth; the grease must not only be human, but must have dropped from a gibbet, the gibbet of a murderer; and even the sow, whose blood is used, must have offended nature by devouring her own farrow. These are touches of judgement and genius.

34. **slab**] CLARENDON: That is, *thick, slimy*. The same word is found as a substantive, meaning *mud* or *slime*. There is also *slabber*, a verb, to soil. Another form of the adjective is *slabby*. We find no other example of the adjective slab.' Etymologically it is doubtless related to *slobbery*. See *Hen. V*: III, v, 13.

35. **Chawdron**] STEEVENS: That is, *entrails*, a word formerly in common use in the books of cookery, in one of which, printed in 1597, I meet with a receipt to make a pudding of a calf's *chaldron*. Again, in Decker's *Honest Whore*, 1635: 'Sixpence a meal, wench, as well as heart can wish, with calves' chaldrons and chitterlings,' [Part i, sc. vii.]. At the coronation feast of Elizabeth of York, queen of Henry VII, among other dishes, one was 'a swan with *chaudron*,' meaning sauce made with its entrails.—WHITE: This seems to have been the *omentum* or rim; it was certainly some part of the entrails.—DYCE (*Gloss.*): 'A Calves chauldron, *Echinus vituli*.'—Coles's *Lat. and Eng. Dict.*—CLARENDON: Probably like the German *Kaldaunen*, with which it is connected, 'chaudron' is a plural noun and should be spelt *chaudren*. It is spelt *chaldern* in Cotgrave, who gives 'calves chaldern' as a translation of *Fraise*. We find, however, 'chaudrons,' or 'chaldrons,' in one of Middleton's plays, vol. iii, p. 55, ed. Dyce, 1840.

For th'Ingredience of our Cawdron.
All. Double, double, toyle and trouble,
Fire burne, and Cauldron bubble.
2 Coole it with a Baboones blood,
Then the Charme is firme and good.

Enter Hecat, and the other three Witches.

36. *Ingredience*] *ingredients* Rowe.
39, 73. *blood*] *bloud* F_3F_4.
41. Enter ... Witches] Ff, (Hecate F_3F_4), Steev. Var. Sing. Knt i. Enter Hecate. Ritson, Dyce, Sta. Wh. i, Hal. Knt ii, Furness. Enter Hecate and other Witches. Coll. Enter Hecate to the other three Witches. Glo. Cam. Wh. ii. Enter Hecate and other three Witches. Rowe, et cet.

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36. **Ingredience**] See note, I, vii, 15.

39. **Baboones**] MURRAY (*N. E. D.*): Adopted from French *babuin* (13th c.), modern *babouin*, or adaptation of mediæval Latin *babewynus* (used in England 1295, see Du Cange), found also in the forms *babouinus*, baboynus, babuynus (some, if not all, of which are merely Latinized from French or English); equivalent to Italian *babbuino*, Spanish *babuino*. French has also *babion*, treated by Littré as a distinct word, but in English identified with *baboon*, and the source of Low German *bavian*, Dutch *baviaan*, High German *pavian*, baboon. The earlier history of the word is unknown.—ED. ii.—WALKER (*Crit.* ii, 27) calls attention to the accent *bábоon*; as also in *Pericles*, IV, vi, 189.

41. **Enter Hecat**] G. CROSSE (*Notes and Queries*, 22 Oct. 1898): The introduction of Hecate here is quite objectless. After the entrance of Macbeth she neither speaks nor takes part in the action. This suggests that her one speech is an interpolation, probably inserted to harmonise with a former interpolation (Act III, sc. v.), and to introduce the song 'Black spirits.' In the same way lines 146–153 may have been inserted to lead up to the witch dance. The idea of the witches dancing in order to 'cheer up' Macbeth seems scarcely Shakespearian. [See note by CROSSE, III, v, i.—ED. ii.]

41. **Enter Hecat . . . Witches**] RITSON: The insertion of these words '*and* the *other Three Witches*' in the Folio must be a mistake. There is no reason to suppose that Shakespeare meant to introduce more than *Three* Witches upon the scene.—STEEVENS: Perhaps they were brought on for the sake of the approaching dance. Surely the original triad of hags was insufficient for the performance of the 'antic round' introduced in line 155.—ANONYMOUS (qu. LITCHFIELD?): Shakespeare probably wrote 'the other witches.' The word '*three*' having been introduced in all the former instances, might have crept in through the inadvertency of the printer.—DYCE (*Remarks*, etc., p. 200): What other three Wiches are intended is plain enough —*the three* who now enter for the first time, there being already *three* on the stage: the number of Witches in this scene is six.—HUNTER (ii, 163): The play opens with three witches only. At their interview with Macbeth and Banquo there are three only. In III, v, when Hecate is first introduced, there are only three. At the opening of IV. we find the three around their cauldron, when after awhile occurs this stage-direction [in the Folio, *ut supra*]. What other three? We have had no witches so far, except the three to whom Hecate enters; and when Macbeth enters,

[41. Enter Hecat . . . Witches]

it is manifest that it is the same three witches whom we have had from the beginning, who declare his fortune to him, and no other; so that if three strange witches enter with Hecate, they are mute, and, moreover, have nothing to do.—DYCE (*Few Notes*, etc., p. 128): When, in my *Remarks*, etc., I said that 'the number of Witches in this scene is six,' I made a great mistake, which was obligingly pointed out to me by Mr Macready. '*The other three Witches*' means the three already on the stage,—they being the *other* three, when enumerated along with Hecate, who may be considered as the chief Witch. *Three* Witches are quite sufficient for the business of the scene; and, as far as concerns the effect to be produced on the spectators, are even more impressive than six.—IBID. (*Edition*): Various dramas, written long after *Macbeth*, afford examples of stage-directions worded in the same unintelligible style. *E. g.* Cowley's *Cutter of Coleman Street* opens with a soliloquy by *Trueman Junior:* his father presently *joins him*, and the stage-direction is, 'Enter Trueman Senior, AND TRUEMAN JUN.' Again, the second act of that play commences with a soliloquy by *Aurelia;* and, when Jane *joins her*, we find, 'Enter AURELIA, Jane.'—[NICHOLSON (*New Sh. Soc. Trans.* 1880–2, pt. i, p. 105): There is neither evidence nor probability that these other witches joined in the incantations round the cauldron. They were mute attendants on Hecate, their queen, during the magic rites and shows. But when Hecate—or as in D'Avenant, the First Witch—would delight Macbeth and 'charm the air' 'While you perform your antic round,' they left their mistress and joined the dance. . . . The only word that can be found fault with is 'the,' because it may be said that these 'other three witches' have not yet been seen. But, first, they may have been attendants on Hecate when she first appears in what D'Avenant calls the *machine*. Secondly, even if this were not the case, a writer conversant with the stage management would know that six witches had been prepared, and would naturally make the slip, if slip it can be called, and use 'the' for the three still in waiting. [In some of the foregoing references there is confusion of the text of F_1 and that of the D'Avenant version—1674 presumably. It is not, for instance, the First Witch in D'Avenant, but Hecate, who utters the lines: 'I'll charm the air to give a sound While you perform your antic round.' In F_1 these lines are given to the First Witch.—ED. ii.]—D'HUGUES: This stage-direction evidently indicates that the witches, after having filled the cauldron, seek the presence of Hecate, their sovereign mistress, and re-enter with her. The words 'other three' imply simply that Hecate is herself considered as a witch.—E. K. CHAMBERS (p. 128): It is most unlikely that Shakespeare meant to introduce six witches, but possible that the interpolator did so for the sake of his dance. . . . If the passages just bracketed in my text [ll. 41–47 and 147–154] are disregarded, there are no real inconsistencies of tone left between the remaining scenes; nor is there any reason to suppose that so large a portion of the play is by another hand than Shakespeare's.—FLEAY (*Sh. Manual*, p. 249) points out the marked difference between the witches of I, iii, 42 *et seq.* and those of the present scene; this he considers strong evidence of Middleton's having 'worked over' parts of the play. And remarks that: 'The three *witches* are already on the stage. The "other three" must mean the weird sisters who appear in I, iii, to Macbeth in the Shakespeare part of the play, and are identified with the Middleton witches in I, iii, 32. They are quite distinct from the Shakespeare witches of IV, i. The attempts made to evade the evidence of this stage-direction as being a blunder should be supported by instances of similar blunders; for instance, where characters already on the stage are described as entering; omis-

Hec. O well done: I commend your paines,
And euery one ſhall ſhare i'th'gaines:
And now about the Cauldron ſing
Like Elues and Fairies in a Ring,
Inchanting all that you put in.

Muſicke and a Song. Blacke Spirits, &c.

2 By the pricking of my Thumbes,

42. *O*] Om. Anon. ap. Cam.
46. *Inchanting*] *Enchanting* Steev. et seq.
47. a Song.] Stanza of four lines (see Appendix) inserted by Rowe,+, Jen. Var. Mal. Ran. Steev. Var. Sing. i, Elwin, Huds. ii, Irving.
47. Blacke Spirits, &c.] Hecate retires. Glo. Cam. Exit. Sta. Exit Hecate. Dyce, et cet.

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sions of such directions are easy to understand; their insertion without cause is unexplained, and I think inexplicable.' [For the instances of 'similar blunders' desired by FLEAY, see DYCE *supra*. See also *Appendix: The Witch*.—ED. ii.]

42–50. See CLARENDON, *Appendix*.

47. **Song**] STEEVENS: In a former note [ed. 1778] I had observed that the original edition contains only the first two words of this song; but have since discovered the entire stanza in *The Witch*, by Middleton. The song was, in all probability, a traditional one. Perhaps this musical scrap (which does not well accord with the serious business of the scene) was introduced by the players.—MALONE: Scot, *Discovery of Witchcraft*, 1584, enumerating the different kinds of spirits, particularly mentions *white*, *black*, *gray*, and *red* spirits. [The enumeration mentioned by MALONE is to be found in that portion of the *Discoverie of Witchcraft* devoted to the *Discovery of Divels and Spirits*, ch. xxxiii, near the beginning: 'Now, how *Brian Darcies* he spirits and shee spirits, . . . his white spirits and blacke spirits, graie spirits and red spirits, . . . agree herewithall, . . . let heaven and earth judge.'—ED. ii.]—COLLIER: Doubtless it does not belong to Middleton more than to Shakespeare; but it was inserted in both dramas because it was appropriate to the occasion.—DYCE [quotes Collier and adds,] but qy?—[W. SCOTT (iii, 45): Kemble introduced four bands of children, who rushed on the stage at the invocation of the witches, to represent the 'Black spirits and white, Blue spirits and gray.' There was perhaps little taste in rendering these aërial beings visible to the eye, especially when the same manager had made an attempt to banish even the spirit of Banquo. But he was obliged to discard his imps for a special reason. Mr Kelly informs us [*Reminiscences*, ii, 65] that, egged on, and encouraged by one of their number, a black-eyed urchin, ycleped *Edmund Kean*, they made such confusion on the stage that Kemble was fain to dismiss them to the elements.—D'HUGUES: The interpolation of the four lines from Middleton's *Witch* does not seem sufficiently justified. In III, v. we have a similar stage-direction: 'Song within: Come away, come away,' etc. Shakespeare has likewise here written, 'Music and a Song: Black spirits,' etc. If this song of the Fourth Act should be inserted, why not that of the third? It is likely that Hecate disappeared after the song by the witches, and that she took no part in the subsequent conversation with Macbeth.—ED. ii.]

48. **pricking**] STEEVENS: It is a very ancient superstition that all sudden pains

Something wicked this way comes:
Open Lockes, who euer knockes.

Enter Macbeth.

Macb. How now you ſecret, black, & midnight Hags?
What is't you do?

All. A deed without a name.

Macb. I coniure you, by that which you Profeſſe,
(How ere you come to know it) anſwer me:
Though you vntye the Windes, and let them fight
Againſt the Churches: Though the yesty Waues
Confound and ſwallow Nauigation vp:
Though bladed Corne be lodg'd, & Trees blown downe,

49. *comes:*] *comes.* [Knocking. Coll. Wh. i, Del.
50. Two lines, ending: *Lockes,*... *knockes.* Dyce, Sta. Wh. Glo. Cam. Del.
Open Lockes] *Open, locks,* Cap.
et seq.
51. SCENE II. Pope, +, Jen.
Macbeth.] King Macbeth. Sta.
57–65. Mnemonic, Warb.
60. *bladed*] *bearded* Beisly ap. Cam.

of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen. Hence Upton has explained a passage in the *Miles Gloriosus* of Plautus: Timeo quid rerum gesserim, ita dorsus totus prurit, [II, iv, 44].

52. **black, & midnight Hags**] R. FLETCHER (p. 5): The woman who made use of the ordinary healing remedies of popular medicine was known as a 'white witch.' ... The 'grey witch' was one who, as occasion required, practised either the kindly or the malevolent arts, and the black witch was one who dealt in the latter exclusively.—ED. ii.

55. **coniure**] CLARENDON: 'Conjure' seems to be used by Shakespeare always with the accent on the first syllable, except in *Rom. & Jul.* II, i, 26, and *Oth.* I, iii, 105. In both these passages Shakespeare says 'conjúre' where we should say 'cónjure.' In all other cases he uses 'cónjure,' whether he means (1) *adjure*, (2) *conspire*, or (3) *use magic arts*.

58. **yesty**] WEDGWOOD: *Yeast* probably arises from an imitation of the hissing noise of fermentation, Anglo-Saxon *yst*, a tempest, storm. *Ystig*, stormy, may be compared with '*yesty* waves.'—[SKEAT (*Dict.* s. v. *Yeast*): [From] root *yas*, to foam, ferment.... Derivative *yeasty* spelt *yesty* in *Macbeth*, IV, i, 53; *Hamlet*, V, ii, 199, just as *yeast* is also written *yest*, *Wint. Tale*, III, iii, 94; the sense is 'frothy.' Not allied to Anglo-Saxon *ýst*, a storm.—ED. ii.]

60. **bladed**] COLLIER (*Notes*, etc., p. 425, ed. ii.): We are to recollect that 'bladed' corn is never 'lodged' or layed; but corn which is heavy in the ear is often borne down by wind and rain. Shakespeare must have been aware that green corn, or corn in the blade, is not liable to be affected by violent weather. Hence we may infer that he wrote [according to the (MS)] '*bleaded* corn,' which means, in some of the provinces, and perhaps in Warwickshire, ripe corn, corn ready for the sickle. *Blead* is a general name for fruit; and the *bleading* of corn means the yielding of it, the quantity of grain obtained.—SINGER (*Sh. Vind.*, etc., p. 256): Hear

Though Caſtles topple on their Warders heads:
Though Pallaces, and Pyramids do ſlope
Their heads to their Foundations: Though the treaſure
Of Natures Germaine, tumble altogether,
Euen till deſtruction ſicken: Anſwer me
To what I aske you.
1 Speake.
2 Demand.
3 Wee'l anſwer.

61. *on*] *o'er* Coll. (MS).
62. *ſlope*] *stoop* Cap. conj. Coll. (MS).
64. *Natures*] *nature's* Pope ii et seq. *Germaine*] F_2. *germain* F_3F_4, D'Av. Rowe. *germains* Pope. *german* Elwin, Hal. *germens* Glo. Dyce ii, Huds. ii, iii, Furness, Rlfe, Dtn. *germins* Theob. et cet.
64. *altogether*] *all together* Pope et seq.

what Barnaby Googe says, in his *Trans. of Heresbach's Husbandry*, 1601: 'The corne, they say, doth *lie in the blade* xv daies, flowreth xv daies, ripeth xv daies.' Again, 'the *eare*, which first appears *inclosed in the blade*, flowreth the fourth or fifth day after.' '*Bladed* corn,' therefore, is corn when the ear is enclosed in the *blade;* at which time it is particularly subject to be *lodged* by storms, etc. It is not *blead*, but *bláed*, or *bláde*, that our ancestors used to signify any kind of fruit. The *bleeding* of corn, not *bleading*, for the *yielding* of it, is common in the North.—COLLIER (ed. ii.): That 'corn just come into the ear' 'is very liable to be lodged,' is a mistake; it is most liable to be lodged when it is heavy in the ear, ripe and ready for the sickle, and such is the meaning of 'bleaded,' from Anglo-Saxon *blædan*.—STAUNTON: Had Collier turned to chap. iv, Bk, 1, of Scot's *Discovery of Witchcraft*,—a work Shakespeare was undoubtedly well read in,—he would have found, among other actions imputed to witches, 'that they can transferre *corn in the blade* from one place to another.' And from the article on *Husbandry* in Comenius, *Janua Linguarum*, 1673, he might have learned that 'As soon as standing corn shoots up to *a blade*, it is in danger of scathe by a tempest,' [ch. 32, § 394].—CLARENDON: The epithet is used with 'grass,' *Mid. N. D.* I, i, 211.

62. **slope**] CLARENDON: A very unusual construction. 'Slope' does not occur elsewhere in Shakespeare's dramas.

64. **Germaine**] THEOBALD (note on *Lear*, III, ii, 8: 'Crack nature's mould, all germins spill at once'): Mr Pope has explained Germains to mean *relations*, or *kindred* Elements. Then it must have been *germanes* (from the Latin, *germanus*). But the Poet here means 'spill all the *Seeds of Matter*, that are,' etc. To retrieve which Sense we must write *Germins;* and so we must again in *Macbeth*. And to put this Emendation beyond all Doubt, I'll produce one more Passage, where our Author not only uses the same Thought again, but the Word that ascertains my Explication. In *Wint. Tale*, IV, iv, 490: 'Let Nature crush the sides o' th' Earth together, And marr the *Seeds* within.'—ELWIN: Nature's *german* are *nature's kindred*—that is, *mankind in general. The treasure of nature's german* is, therefore, *the best of the human race*.—DELIUS: It is unnecessary to read 'germens, since 'germen' is in itself a collective noun.—R. G. WHITE: Germins are sprouting seeds. The word is here used in the largest figurative sense.

1 Say, if th'hadſt rather heare it from our mouthes,
Or from our Maſters.
Macb. Call 'em: let me ſee 'em.
1 Powre in Sowes blood, that hath eaten
Her nine Farrow: Greaze that's ſweaten
From the Murderers Gibbet, throw
Into the Flame.
All. Come high or low:
Thy Selfe and Office deaftly ſhow. *Thunder.*
1. *Apparation, an Armed Head.*

70. *th'hadſt*] Ff, Rowe,+, Jen. *thou'dst* Cap. et cet.
71. *Maſters*] Ff, Huds. iii, Rlfe. *masters?* Pope,+, Var. '73, Jen. Dyce, Glo. Cam. Del. Huds. ii. *masters'?* Cap. et cet.
72. *'em...'em*] *them...them* Cap. Steev. Var. Sing. i, Knt.
74. *Greaze*] *greace* Ff, Rowe i. *grace* Rowe ii. *grease* Pope et seq.
78. *deaftly*] *deftly* Ff.
79. 1. Apparation...Head] Ff, (Apparition F_3F_4). Apparition of an armed Head rises. Rowe, +, Cap. Mal. Ran. Steev. Var. Huds. iii.

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72. **'em**] COLLIER: Some modern actors lay a peculiar emphasis on *them*, which could not be meant by Shakespeare if he wrote the contraction of ''em' for *them* in both instances.

73. **Sowes**] STEEVENS: Shakespeare probably caught this idea from the laws of Kenneth II. of Scotland: 'If a *sowe eate hir pigges*, let hyr be stoned to death and buried.'—Holinshed's *History of Scotland*, edit. 1577, p. 181.

74. **Farrow**] SKEAT (*Dict.*): To produce a litter of pigs. 'That thair sow ferryit was thar' = that their sow had farrowed.—Barbour's *Bruce*, xvii, 701. Cf. Danish *fare*, to farrow. Formed, as a verb, from Middle English *farh*, which means (not a litter, but) a single pig. The word is scarce, but the plural, *faren*, occurs in *King Alisaunder*, 2441.—ED. ii.

74. **sweaten**] For instances of irregular participial formation, see ABBOTT, § 344.

75. **Gibbet**] DOUCE: Apuleius, in describing the process used by the witch, Milo's wife, for transforming herself into a bird, says that 'she cut the lumps of flesh of such as were hanged.' See Adlington's translation, 1596, p. 49, a book certainly used by Shakespeare on other occasions.

78. **deaftly**] CLARENDON: That is, *aptly*, *fitly*. It is connected with Anglo-Saxon gedœften, p. p. gedœft, to be fit, ready, prepared.

79. **an Armed Head**] UPTON: The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough and bear it before them to Dunsinane.—CLARENDON: [Upton's interpretation] gives additional force to the words 'He knows thy thought.'—[BOOTH: This head is 'made-up' to resemble Macbeth.—MULL (p. xiii.) says that the 'armed head' is intended to prefigure 'warlike Siward'; and the 'bloody child,' the son of Macduff slain by Macbeth.—W. SCOTT (iii, 45): We ourselves once witnessed a whimsical failure in *Macbeth*, which we may mention as a

Macb. Tell me, thou vnknowne power.
1 He knowes thy thought:
Heare his ſpeech, but ſay thou nought.
1 *Appar.* *Macbeth, Macbeth, Macbeth:*
Beware *Macduffe*,
Beware the Thane of Fife: diſmiſſe me. Enough.
He Deſcends.
Macb. What ere thou art, for thy good caution, thanks
Thou haſt harp'd my feare aright. But one word more.
1 He will not be commanded: heere's another
More potent then the firſt. *Thunder.*
2 *Apparition, a Bloody Childe.*
2 *Appar.* *Macbeth, Macbeth, Macbeth.*

80. *power.*] *power*— Rowe et seq. (subs.)
83, 84. Macbeth ... Macduffe] One line, Rowe et seq.
86. He] Om. Rowe et seq.
88. *Thou haſt*] *Thou'st* Pope, +, Dyce ii, iii, Huds. ii, iii.
88. *harp'd*] *happed* Becket.
more.] Ff, Cap. *more*— Rowe, +, Var. '73, '78, '85. *more:*— Mal. et seq.
91. 2 Apparition ... Childe] Apparition of a bloody Child rises. Rowe, +, Cap. Mal. Ran. Steev. Var. Huds. iii.
Bloody] bloudy F_3F_4.

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warning to those managers who put too much faith in such mechanical aids. It occurred when the armed head ought to have arisen, but when, though the trap-door gaped, no apparition arose. The galleries began to hiss; whereupon the scene-shifters in the cellarage, redoubling their exertions, and overcoming, perforce, the obstinacy of the screw which was to raise the trap, fairly, out of too great and urgent zeal, overdid their business, and produced before the audience, at full length, the apparition of a stout man, his head and shoulders arrayed in antique helmet and plate, while the rest of his person was humbly attired after the manner of a fifth-rate performer of these degenerate days—that is to say, in a dimity waistcoat, nankeen breeches, and a very dirty pair of cotton stockings. To complete the absurdity, the poor man had been so hastily promoted that he could not keep his feet, but prostrated himself on his nose before the audience, to whom he was so unexpectedly introduced. The effect of this accident was not recovered during the whole evening, though the play was performed with transcendant ability.—ED. ii.]

82. **say thou nought**] STEEVENS: Silence was necessary during all incantations. So, in *Doctor Faustus*, 1604: 'demand no questions,—But in dumb silence let them come and go.' [Sc. x, ed. 1616, p. 303, ed. Bullen. See also Ibid. Sc. xiv, p. 271: 'Be silent then for danger is in words.'—ED. ii.] Again in *Temp.* IV, i, 126.

85. **Enough**] STAUNTON: It was the ancient belief that spirits called to earth by spells and incantations were intolerant of question and eager to be dismissed. See *2 Hen. VI*: I, iv, 31.

90. CLARENDON: Observe, too, that the second apparition, Macduff, is 'more potent than the first,' Macbeth.

Macb. Had I three eares, Il'd heare thee.
2 *Appar.* Be bloody, bold, & reſolute:
Laugh to ſcorne
The powre of man: For none of woman borne
Shall harme *Macbeth.* *Deſcends.*
Mac. Then liue *Macduffe*: what need I feare of thee?
But yet Ile make aſſurance: double ſure,
And take a Bond of Fate: thou ſhalt not liue,
That I may tell pale-hearted Feare, it lies;
And ſleepe in ſpight of Thunder. *Thunder*
3 *Apparation, a Childe Crowned, with a Tree in his hand.*
What is this, that riſes like the iſſue of a King,
And weares vpon his Baby-brow, the round
And top of Soueraignty?

93–97. *Had I*...Macbeth] Lines end: *bold*,...*man*:...Macbeth. Var. '03, '13, '21, Sing. i.

99. *double ſure*] *double-sure* Huds. ii, iii.

102–104. *And*...*King*] Lines end: *this*,...*King*, Rowe et seq.

103. 3 Apparation ... hand] (Apparition F_3F_4). Apparition of ... rises. Rowe, +, Cap. Mal. Var. Huds. iii.

105. *Baby-brow*] Ff, Rowe, +, Cap. Var. '73, Dyce, Glo. Cam. Wh. ii. *baby brow* Jen. et cet.

96, 97. **For none . . . Macbeth**] '... A certeine witch, whome hee had in great trust, had told that he should neuer be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his heart, supposing he might doo what he would, without anie feare to be punished for the same, for by the one prophesie he beleeued it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him.'—Holinshed.

99. **double**] RUSHTON (*Sh. a Lawyer*, p. 20): Referring not to a single, but to a conditional, bond, under or by virtue of which, when forfeited, double the principal sum was recoverable.—LORD CAMPBELL (p. 111): Macbeth did not consider what should be the penalty of the bond, or how he was to enforce the remedy, if the condition should be broken. He goes on, in the same legal jargon, to say that he 'shall live *the lease* of nature.' But unluckily for Macbeth, the lease contained no covenants *for title* or *quiet enjoyment*:—there were likewise *forfeitures* to be incurred by the tenant,—with a *clause of re-entry*,—and consequently he was speedily *ousted*. —CLARENDON: By slaying Macduff he will bind fate to perform the promise.—[MANLY (p. 152): Contrary to Holinshed, Shakespeare makes Macbeth change his intention in regard to Macduff at once; this obviates the necessity of introducing a motive for the change, which would impede the rapid movement of the play.—ED. ii.]

106. **top**] THEOBALD (Nichols's *Lit. Illust.* ii, 529): Is the Crown properly the *top* of sovereignty, or only the emblem and distinguishing mark of that high rank? I would read *type*. So in *3 Hen. VI*: I, iv, 121; and *Rich. III*: IV, iv, 244.—JOHNSON: The *round* is that part of the crown that encircles the head. The *top* is

All. Liſten, but ſpeake not too't. 107
3 *Appar.* Be Lyon metled, proud, and take no care:
Who chafes, who frets, or where Conſpirers are:
Macbeth ſhall neuer vanquiſh'd be, vntill 110
Great Byrnam Wood, to high Dunſmane Hill

107. *too't*] Om. Pope, +, Cap. Var. '73, Steev. Var. '03, '13.
108. *Lyon metled*] *lion-mettled* D'Av. et seq.
111. *Byrnam Wood ... Dunſmane Hill*] (Dunſinane Ff.) *Birnam-wood... Dunsinane-hill* Ktly.
111. *high Dunſmane*] *Dunsinane's high* Pope, +. *Dunsinane high* Cap.

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the ornament that rises above it.—R. G. WHITE: Shakespeare makes Macbeth call the crown 'the round of sovereignty' here and elsewhere—first, obviously, in allusion to the form of the ornament. That is prose; but immediately his poetic eye sees that a crown is the external sign of the complete possession of the throne. It is the visible evidence that the royalty of its wearer lacks nothing, but is '*totus, teres, atque rotundus*'—that it is finished, just as 'our little life is *rounded* with a sleep.' But the crown not only completes (especially in the eye of Macbeth, the usurper) and rounds, as with the perfection of a circle, the claim to sovereignty, but it is figuratively the top, the summit, of ambitious hopes. Shakespeare often uses 'top' in this sense—*e. g.* 'the top of admiration,' 'the top of judgement,' 'the top of honor,' 'the top of happy hours.' All this flashed upon Shakespeare through his mind's eye, as he saw the circlet upon the top of the child's head.

111. **Byrnam**] See V, iv, 9.

111. **Dunsmane**] RITSON: The present quantity of *Dunsinane* is right. In every subsequent instance the accent is misplaced. Thus, in Hervey's *Life of King Robert Bruce*, 1729 (a good authority): 'Whose deeds let Birnam and *Dunsinnan* tell, When Canmore battled, and the villain fell.'—STEEVENS: This accent may be defended on the authority of Andrew of Wyntown's *Cronykil*, b. vi, ch. xviii: 'A gret hows for to mak of were A-pon the hycht of Dwnsynãne.'—v. 120. It should be observed, however, the Wyntown employs both quantities. Thus, in b. vi, ch. xviii, v. 190: '— the Thane wes thare Of Fyfe, and till Dwnsynãne fare To byde Makbeth.'—FRENCH (p. 288): The modern mode of spelling Macbeth's castle, Dunsinnan, seems to determine the proper manner of pronouncing it; but according to the way in which it is usually written, Dunsinane, the last syllable must be accented *long*; and as such it occurs throughout the play in every instance but one; the exception is the line in Act IV, Scene i.—[CHALMERS (*Caledonia*, i, p. 414): The celebrated name of *Dunsinan* is said to signify, in Gaelic, the 'hill of ants'; with an allusion to the great labour which was necessary for collecting the immense materials of so vast a building. Gaelic scholars, who delight to fetch from afar what may be found at home, approve of this etymon as very apt. Yet is it Dun-seangain in the Irish, which would signify the *hill* of *ants*. *Dun-sinan* signifies, in the Scoto-Irish, a hill, resembling a *nipple*; and, in fact, this famous hill does appear, at some distance, to resemble what the Scoto-Irish word describes, with the usual attention of the Gaelic people to picturesque propriety in their local names.—J. H. CRAWFORD (*Good Words*, June, 1893): Dunsinane is in the south-east corner of Perthshire, and is the last height of any importance on the western side of the Sidlaws. The fort which crowns the summit is thought to be of a sterner and earlier sort than the palisaded

Shall come againſt him. *Deſcend.* 112
Macb. That will neuer bee:
Who can impreſſe the Forreſt, bid the Tree
Vnfixe his earth-bound Root? Sweet boadments, good: 115
Rebellious dead, riſe neuer till the Wood
Of Byrnan riſe, and our high plac'd *Macbeth*
Shall liue the Leaſe of Nature, pay his breath
To time, and mortall Cuſtome. Yet my Hart
Throbs to know one thing: Tell me, if your Art 120
Can tell ſo much: Shall *Banquo*'s iſſue euer
Reigne in this Kingdome? 122

112. Deſcend] Deſcends. Rowe et seq.
116. *Rebellious dead*] Ff, D'Av. Rowe, Pope, Hal. *Rebellion's head* Theob. conj. Han. Coll. (MS) ii, iii, Sing. ii, Dyce, Wh. Glo. Cam. Huds. ii, iii. *Rebellious head* Theob. et cet.
117. *Byrnan*] *Byrnam* F_2F_3. *Birnam* F_4 et seq.
our] *your* Lettsom (ap. Dyce ii.)
riſe, and] *rise! And* Mull.
our] *old* Kinnear.
119. *Yet*] *And yet* Wh. ii, conj.
121. *Can*] *Call* Hal. (misprint).

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mounds with their enclosed structures. . . . Whether it was still in use in Macbeth's time or no it were hard to say.—ED. ii.]

114. **impresse**] JOHNSON: That is, who can command the forest to serve him like a soldier impressed?

116. **Rebellious dead**] THEOBALD: It looks to me as if [the Editors] were content to believe the Poet genuine, wherever he was mysterious beyond being understood. The Emendation of one Letter gives us clear Sense, and the very Thing which Macbeth should be suppos'd to say here. We must restore: 'Rebellious *Head*' [or 'Rebellion's Head,'—*Sh. Restored*, p. 187], *i. e.* Let Rebellion never make Head against me, till a Forest, etc. [For examples of *head* used in sense of *armed force*, see SCHMIDT (*Lex.*).—ED. ii.]—HALLIWELL: The modern readings, *rebellious head*, or *rebellion's head*, do not agree with the context; for Macbeth, relying on the statements of the apparition, was firmly impressed with the belief that none of woman born could prevent his living 'the lease of nature.' Confiding in the literal truth of this prophecy, his fears were concentrated on the probable reappearance of the dead, alluding more especially to the ghost of Banquo; and these fears were then conquered by the apparent impossibility of the movement of Birnam wood to Dunsinane. The first prophecy relieves him from the fear of mortals; the second, from the fear of the dead.—CLARENDON: The expression is evidently suggested to Macbeth by the apparition of the armed head.—[DARMESTETER: Referring to Banquo, who had already risen from the tomb to oust Macbeth from his chair.—SPRAGUE: There is no need of changing 'dead' to *head;* but if we do so change it, let us believe that the head is that of the murdered but still living Banquo.—ED. ii.]

117. **our**] For instances of *your* misprinted for 'our,' see WALKER (*Crit.* ii.).—CLARENDON: [Whether 'our' or *your*] the words seem strange in Macbeth's mouth.

All. Seeke to know no more.
Macb. I will be ſatisfied. Deny me this,
And an eternall Curſe fall on you: Let me know.
Why ſinkes that Caldron? & what noiſe is this? *Hoboyes*
1 Shew.
2 Shew.
3 Shew.
All. Shew his Eyes, and greeue his Hart,
Come like ſhadowes, ſo depart.
A ſhew of eight Kings, and Banquo laſt, with a glaſſe in his hand.

123. *more.*] *more.* [The Caldron sinks into the ground. Rowe, +.
125. *Let me know*] Separate line, Abbott, § 485.
know.] Ff, Pope, Han. Coll. Hal. Glo. Ktly, Wh. ii. *know* Walker, Wh. i. *know:*— Var. '73, et cet.
[Thunder; and the Cauldron sinks. Horrid Musick. Cap.
126. Hoboyes] F_2F_3. Hoboys F_4. Om. Cap. Hautboys Theob.
131. *like*] *light* Knt i.
132. A ſhew] An apparition Wh. i.
A ſhew...Kings] Ff, Var. '73, '78, '85, Coll. Sing. ii, Glo. Cam. Ktly. Eight Kings appear in order and pass over the stage. Theob. et cet.
132, 133. and Banquo...hand.] Ff, Rowe, Pope, Theob. Warb. Johns. and Banquo first and last...hand Coll. MS. and Banquo, the last king bearing a mirror. Wh. i. the last holding a glass in his hand: with Banquo following them. Han. et cet (subs.)

126. **noiſe**] STEEVENS (note on *2 Hen. IV:* II, iv, 13): A *noiſe of muſicians* anciently ſignified a concert or company of them. In *Weſtward Hoe*, by Dekker and Webſter, 1607: 'All the noiſe that went with him, poor fellows, have had their fiddle-cases pulled over their ears,' [V, i, *ad fin.*].—GIFFORD (*The Silent Woman.* Jonſon's *Works*, vol. iii, p. 402): This term, which occurs perpetually in our old dramatiſts, means a *company* or *concert*. . . . When this term went out of uſe I cannot tell; but it was familiar in Dryden's time, who has it in his *Wild Gallant* ['Hark, what noiſe is that! Is this muſic of your providing, Setſtone?' V, iii.—ED. ii.] and elſewhere: 'I hear him coming, and a whole noiſe of fiddlers at his heels.'—*Maiden Queen*, [III, i.].—DYCE (*Gloſs.*): I may alſo mention that Wycherley uſes the word in the ſenſe of 'a company,' without any reference to muſic: 'a whole *noiſe* of flatterers.'—*The Plain Dealer*, I, i.—ANONYMOUS (qu. LITCHFIELD?): When J. P. Kemble revived this tragedy, in 1803, this *noiſe* was repreſented by a *ſhriek;* a novelty quite inconſiſtent with the Poet's intentions. [After 'fall on you' BOOTH'S ſtage-direction is: '*Macbeth deſcends from rocks. The cauldron ſinks. Thunder and diſcordant ſounds, ſhrieks, etc., are heard.*'—ED. ii.]

132, 133. DYCE (*Remarks*, etc., p. 200): [This direction of the Ff] makes Banquo bear a glaſs in his hand; while, on the contrary, Macbeth exclaims that he ſees the eighth King bearing it, and Banquo coming after him.—COLLIER (ed. ii.): It is not clear from the (MS) in what way the 'ſhow' was managed, nor whether, in fact, Banquo led, as well as cloſed, the proceſſion.—HUNTER: Shows like this were among the deceptions practiſed by magicians in Shakeſpeare's own time. 'Only I have ſometimes, not without amazement, thought of the repreſentation

Macb. Thou art too like the Spirit of *Banquo*: Down:
Thy Crowne do's feare mine Eye-bals. And thy haire 135

135. *Eye-bals. And thy haire*] *eye-balls:— and thy hair*, Coll. (MS). 135. *haire*] *air* Johns. Warb. Var. Mal. Var. '21, Huds. iii. *heir* Jackson.

which a celebrated magician made unto Catharine de Medicis, the French Queen, whose impious cruelty led her to desire of him a magical exhibition of all the kings that had hitherto reigned in France, and were yet to reign. The shapes of all the kings, even unto the husband of the Queen, successively showed themselves in the enchanted circle in which the conjuror made his invocations; and they took as many turns as there had been years in their government. The kings that were to come did thus in like manner successively come upon the stage, namely, Francis II, Charles IX, Henry III, Henry IV; which being done, then two Cardinals, Richelieu and Mazarine, in red hats, became visible in the spectacle. But after these cardinals there entered wolves, bears, tigers, and lions to consummate the entertainment.'—*Magnalia Christi Americana*, by Cotton Mather, 1702, Bk, ii, p. 29. Shakespeare has shown his art in not suffering more than eight kings to appear in the procession, the rest being shown only on the mirror.—DELIUS: A 'show,' in theatrical language, is a procession, or pantomine in which the actors remained silent, hence usually called a 'dumb show.'—[CHAMBERS (p. 130): The 'eight Kings' are Robert II. (1371), Robert III, and the six Jameses. Those in the glass are the successors of James.—TOLMAN (p. 13): Why is Mary Stuart omitted, who, between the reigns of James V. and James VI, was the nominal sovereign for a full quarter of a century? To be sure the literal promise to Banquo was, 'Thou shalt get *kings*'; but Mary was a sovereign, if not a king; and what a fine fitness would there have been in bringing into this drama, though but for a moment, her bewitching form. Though Shakespeare had paid compliments to Elizabeth, the antagonist of the Stuart queen, he was now the loyal subject of James I. He naturally felt, we may suppose, that it would be impolitic to remind his sovereign and his audiences of the character and fate of the king's mother.—ED. ii.]

134. **Thou . . . Banquo**] HUNTER (ii. 196): This is finely imagined. Macbeth does not compare what he saw to Banquo, but to the fearful image of Banquo which he lately beheld.—[BÜTTNER (p. 46) tells us that the 'ghost of Robert II. bears an unmistakable family likeness to Banquo himself.'—ED. ii.]

134–146. BOOTH: This is said as the line passes.—ED. ii.

135. **haire**] JOHNSON: As Macbeth expected to see a train of kings, and was only inquiring from what race they would proceed, he could not be surprised that the *hair* of the second was *bound with gold* like that of the first; he was offended only that the second resembled the first, as the first resembled Banquo, and therefore said, 'thy *air*,' etc.—STEEVENS: So in *Wint. Tale*, V, i, 127: 'Your father's image is so hit in you, His very air, that I should call you brother.'—M. MASON: It means that the *hair* of both was of the same colour, which is a natural feature more likely to mark a family-likeness than the *air*, which depends upon habit, and a dancing-master.—COLLIER: Had *air* been intended, the pronoun before it would probably have been printed *thine*, and not 'thy.'—DYCE (ed. ii.): *Air* certainly receives some support from *Wint. Tale* [ut supra].—[Does not 'thy' here refer specifically to the *brow?*—MURRAY (*N. E. D.*) (6) gives five quotations, from 1387–1625, of 'hair' used in the sense 'of one colour and external quality; . . . stamp, character.'—ED. ii.]

Thou other Gold-bound-brow, is like the firſt:
A third, is like the former. Filthy Hagges,
Why do you ſhew me this?——— A fourth? Start eyes!
What will the Line ſtretch out to'th'cracke of Doome?
Another yet? A ſeauenth? Ile ſee no more:
And yet the eight appeares, who beares a glaſſe,
Which ſhewes me many more: and ſome I ſee,
That two-fold Balles, and trebble Scepters carry.
Horrible ſight: Now I ſee 'tis true,

136. *Gold-bound-brow*] Ff, Rowe, Pope. *Gold bound-brow* D'Av. *gold--bound brow* Theob. et seq.
is] *art* Coll. (MS).
138. *eyes*] *eye* Ff, Rowe, +.
141. *eight*] *eighth* F_3F_4.
144. *Now*] *Nay, now* Pope, +, Cap. *Ay, now*, Steev. Var. '03, '13.
[The Witches vanish as Banquo appears. Booth.

138. **Start eyes**] CLARENDON: Start from your sockets, so that I may be spared the horror of the vision. [Compare *Hamlet*, I, iv, 17: 'Make thy two eyes, like stars, start from their spheres.'—ED. ii.]

139. **cracke**] STEEVENS: That is, the dissolution of nature.—CLARENDON: The thunder-peal announcing the Last Judgement. [See I, ii, 45, and note.]

141. **glasse**] STEEVENS: This method of prophecy is referred to in *Meas. for Meas.* II, ii, 95. So in an Extract from the *Penal Laws Against Witches*, it is said that 'they do answer either by voice, or else do set before their eyes in *glasses*, chrystal stones, etc., the pictures of images of the *persons* or things sought for.' Spenser, *Faerie Queene*, III, c. ii, vv. 18, 19, has given a very circumstantial account of the *glass* which Merlin made for King Ryence. A *mirror* of the same kind was presented to Cambuscan in *The Squier's Tale* of Chaucer, and in Alday's trans. of Boisteau's *Theatrum Mundi*, etc.: 'A certaine philosopher did the like to Pompey, the which *shewed him in a glasse* the order of his enemies march.' ['But the wondrous devices, and miraculous sights, and conceits made and contained in glasse, doe far exceed all other; whereto the art perspective is very necessary, . . . for you may have glasses so made, as what image or favour soever you print in your imagination, you shall thinke you see the same therein, . . . others wherein you may see one comming, and another going; others where one image shall seem to be one hundred, etc.'—Scot, *Discoverie of Witchcraft*, Bk, 13, ch. xix.—ED. ii.]

143. **two-fold Balles, and trebble Scepters**] WARBURTON: This was intended as a compliment to King James the First, who first united the two islands and the three kingdoms under one head; whose house too was said to be descended from Banquo.—STEEVENS: Of this last particular Shakespeare seems to have been thoroughly aware, having represented Banquo not only as an innocent, but as a noble character; whereas, according to history, he was confederate with Macbeth in the murder of Duncan.—CLARENDON: The 'two-fold balls' here mentioned probably refer to the double coronation of James, at Scone and at Westminster.—[MANLY: The style and title assumed by James I, after October 24, 1604, was: 'The Most High and Mightie Prince, James, by the Grace of God, King of Great Britaine, France, and Ireland, Defender of the Faith.' This is the treble sceptre, and not that of the three kingdoms of England, Scotland, and Ireland.—ED. ii.]

For the Blood-bolter'd *Banquo* ſmiles vpon me,
And points at them for his. What? is this ſo?
1 I Sir, all this is ſo. But why
Stands *Macbeth* thus amazedly?
Come Siſters, cheere we vp his ſprights,

146. [Apparitions vanish. Glo. Wh. ii. *What? is*] *What is* Ff, Rowe. *What, is* Pope et seq.

147. 1 *I Sir,*] Hec. *Ay, sir* Cam. conj.

147–154. *I Sir,...pay.*] Om. as spurious, Anon. ap. Cam.

149. *ſprights*] *sprites* Knt, Coll. Huds. Dyce, Sta. Hal. Wh. Cam.

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145. **Blood-bolter'd**] MURRAY (*N. E. D. s. v.* Balter, 5): To form tangled knots or clots, to stick together by coagulation. Holland, *Pliny*, XII, xvii. (1607), 'It (a goat's beard) baltereth and cluttereth into knots and balls.'—ED. ii.

147–154. FLETCHER (p. 151): [This passage is] now-a-days unaccountably omitted on the stage, to the great damage of this scene, since it is not only remarkable as the final communication made by these evil beings to their wicked consulter, but is the most pointedly characteristic of their diabolical nature. It is the exulting mockery with which the fiend pays off the presumptuous criminal who has so insolently dared him. [Irving restored this passage, which is omitted in the version given in Inchbald's *British Theatre*, and also in Booth's acting copy.—ED. ii.]—For CLARENDON on this passage, see *Appendix: The Witch.*

149–154. ROLFE (*Poet-Lore*, vol. xi, 1899, p. 604) considers these 6 lines spurious—'the interpolation of some hack-writer of the theatre'—being thrust in to prepare the way for the dance which follows. 'What could be more ridiculous,' asks Rolfe, 'than the reason given for this performance? Imagine Macbeth, in his present mood, waiting patiently to see this beldam *ballet* through, and then when the withered *danseuses* vanish, exclaiming, "Where are they? Gone?" etc. The attempt "to cheer up his sprights," even from the standpoint of Shakespeare's unauthorized collaborator, was evidently a dismal failure. It did not occur to him to modify the speech that follows his preposterous interpolation.'—ED. ii.

149. **sprights**] WALKER (*Crit.* i, 193, 205): It may safely be laid down as a canon, that the word *spirit* in our old poets, wherever the metre does not compel us to pronounce it disyllabically, is a monosyllable. And this is almost always the case. The truth of the above rule is evident from several considerations. In the first place, we never meet with other disyllables—such, I mean, as are incapable of contraction—placed in a similar situation; the apparent exceptions not being really exceptions (see S. V. *passim*). Another argument is founded on the unpleasant ripple which the common pronunciation occasions in the flow of numberless lines, interfering with the general run of the verse; a harshness which, in some passages, must be evident to the dullest ear. Add to this the frequent substitution of *spright* or *sprite* for spirit (in all the different senses of the word, I mean, and not merely in that of *ghost*, in which *sprite* is still used); also *spreet*, though rarely (only in the ante-Elizabethan age, I think, as far as I have observed); and sometimes *sp'rit* and *sprit*. (For the double spelling, *spright* and *sprite*, one may compare *despight* and *despite*; which in like manner subsequently assumed different meanings, *despight* being used for *contempt*, *despectus*.) Perhaps it would be desirable, wherever the word occurs as a monosyllable, to write it *spright*, in order to ensure the proper pronunciation of the

And ſhew the beſt of our delights.
Ile Charme the Ayre to giue a ſound,
While you performe your Antique round:
That this great King may kindly ſay,
Our duties, did his welcome pay. *Muſicke.*
The Witches Dance, and vaniſh.

Macb. Where are they? Gone?
Let this pernitious houre,
Stand aye accurſed in the Kalender.
Come in, without there. *Enter Lenox.*

Lenox. What's your Graces will.

Macb. Saw you the Weyard Siſters?

Lenox. No my Lord.

Macb. Came they not by you?

Lenox. No indeed my Lord.

Macb. Infected be the Ayre whereon they ride,
And damn'd all thoſe that truſt them. I did heare
The gallopping of Horſe. Who was't came by?

Len. 'Tis two or three my Lord, that bring you word:
Macduff is fled to England.

Macb. Fled to England?

152. *Antique*] *antick* or *antic* D'Av. Theob. Warb. Johns. Coll. Huds. Sing. ii, Dyce, Sta. Hal. Wh. Cam. Ktly.

155. vaniſh.] vanish with Hecate. Glo. Cam. Rlfe, Dtn.

156, 157. *Where...houre*] One line, Rowe et seq.

159, 162, 164, 168, 171. Lenox.] Seyton. D'Av. '74, Booth.

161. *Weyard*] *Wizard* F_2F_3, Rowe. *Wizards* F_4. *Weyward* Pope, Warb. Johns. *Weird* or *Weïrd* Theob. et cet.

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line. I prefer *spright* to *sprite;* inasmuch as the latter invariably carries with it a spectral association; although the old writers, in those passages where they write the word monosyllabically, use sometimes the one form, sometimes the other. [Compare II, iii, 94, and III, v, 30.]

152. **Antique round**] STEEVENS: These ideas, as well as that in I, iii, might have been adopted from a poem, entitled *Churchyard's Dreame*, 1593: 'All *hand* in *hand* they traced on A tricksie *ancient round;* And soone *as shadowes were they gone*, And might no more be found.'—CLARENDON: 'Antic,' in its modern sense of *grotesque*, is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediæval artists, and from the figures in Masques and Antimasques, dressed in ancient costume, particularly satyrs and the like. But it acquired a much wider application. In *Twelfth Night*, II, iv, 3, the word means old-fashioned, quaint. Sometimes it means simply *ancient*, as *Hamlet*, II, ii, 491. Whatever be its signification, and however it be spelt, it is always accented by Shakespeare on the first syllable.

170. **England**] COLERIDGE (p. 250): The acme of the avenging conscience.

Len. I, my good Lord.
Macb. Time, thou anticipat'ſt my dread exploits:
The flighty purpoſe neuer is o're-tooke
Vnleſſe the deed go with it. From this moment,
The very firſtlings of my heart ſhall be
The firſtlings of my hand. And euen now
To Crown my thoughts with Acts: be it thoght & done:
The Caſtle of *Macduff*, I will ſurprize,
Seize vpon Fife; giue to th'edge o'th'Sword
His Wife, his Babes, and all vnfortunate Soules
That trace him in his Line. No boaſting like a Foole,
This deed Ile do, before this purpoſe coole,
But no more ſights. Where are theſe Gentlemen?
Come bring me where they are. *Exeunt*

172. [Aside] Johns. Cam. Rlfe.
175. *firſtlings*] *firſtling* Ff, Rowe.
176. *firſtlings*] *firstling* Rowe ii.
177. *be it*] *be't* Pope,+, Var. '73, Dyce ii, iii, Huds. ii, iii.
180. *vnfortunate*] *th' unfortunate* Heath.
181. *him in*] Om. Johns. conj. Steev. Var. '03, '13.
181. *No...Foole*] Om. as spurious, ending lines 181, 182: *do,...ſights!* and reading *Where...are* as prose. Anon. ap. Cam.
182. *this purpoſe*] *the purpose* Han.
183. *ſights*] *ſlights* Sing. ii, Coll. ii, iii. (MS).

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172. **anticipat'st**] JOHNSON: To prevent by taking away the opportunity.—CLARENDON: So, contrariwise, we have *prevent* used in old authors where we should say 'anticipate.'

173. **flighty purpose**] HEATH (p. 401): Unless the execution keeps even pace with the purpose, the former will never overtake the latter, the purpose will never be completed in the actual performance.

181. **trace**] HEATH (p. 401): Those that may be traced up to one common stock from which his line is descended, or, all his collateral relations.—STEEVENS: That is, follow, succeed in it.—CLARENDON: 'Trace' is used in the sense of *follow in another's track*, as here, in *Hamlet*, V, ii, 125, and *1 Hen. IV*: III, i, 47.

181. **in his**] ABBOTT (§ 497): That trâce him | in his (*in's*) lîne. | No bôast | ing like | a fôol. An apparent Alexandrine.

183. **sights**] COLLIER (*Notes*, etc., p. 413): [The MS reads *ſlights*.] That is, he will take care by the rapidity with which performance shall follow decision, that nobody shall again have an opportunity of taking flight. The compositor mistook the *ſ* for a long *s*, and omitted to notice the *l* which followed it.—SINGER (*Sh. Vind.* p. 257): This is a good correction, and is evidently supported by what precedes. It had not escaped the MS Corrector of my F_2, who has altered *ſi* to *ſl*, and inserted *i* above.—ANON. (*Blackwood's Maga.* Oct. 1853, p. 461): [The emendation of the MS is not] without some show of reason. . . . But, on the other hand, Macbeth, a minute before [lines 165, 166], has been inveighing against the witches. So that 'no more sights' may mean, I will have no more dealings with infernal hags [who have just been showing him a succession of *sights*,—apparitions: the last of which

Scena Secunda.

Enter Macduffes Wife, her Son, and Roſſe. 2

Wife. What had he done, to make him fly the Land?
Roſſe. You muſt haue patience Madam. 4

1. SCENE III. Pope, +. Macduff's Castle. Rowe et seq. (subs.)
2. Macduffes Wife,] Lady Macduff Rowe et seq. throughout.

drew from him the exclamation, 'Horrible *sight!*'—DYCE]. The word 'But' seems to be out of place in connection with 'flights'—and therefore we pronounce in favor of the old reading.—R. G. WHITE (*Sh.'s Scholar*, p. 405): We should unquestionably read *flights*.—DYCE: In my opinion the word 'But' makes not a little against the new lection.—R. G. WHITE: 'Sights' of the Ff seems to be very clearly a misprint of *sprights*, the most common spelling of that word in Shakespeare's day, and that which is almost invariably used in the Folio. As, for instance, in III, v, 30, which announce the very visions that Macbeth has just seen, and to which he refers.—DYCE (ed. ii.): Grant White prints 'sprites,'—most unhappily, I think.—HALLIWELL: I cannot bring myself to confide in the accuracy of the text. Grant White's emendation is doubtful.—CLARENDON: To us the text seems unquestionably right. [WHITE possibly recognised the force of these remarks by DYCE, HALLIWELL, and CLARENDON, for in his second edition he adopted the F_1 text without comment.—ED. ii.]

1. **Scena Secunda**] FLETCHER (p. 166): It mars the whole spirit and moral of the play, to take anything from that depth and liveliness of interest which the dramatist has attached to the characters and fortunes of Macduff and his Lady. They are the chief representatives in the piece, of the interests of loyalty and domestic affection, as opposed to those of the foulest treachery and the most selfish and remorseless ambition.... It is not enough that we should hear the story in the brief words in which it is related to Macduff by his fugitive cousin, Ross. The presence of the affectionate family before our eyes,—the timid lady's eloquent complaining to her cousin, of her husband's deserting them in danger,—the graceful prattle with her boy, in which she seeks relief from her melancholy forebodings,—and then the sudden entrance of Macbeth's murderous ruffians,—are all requisite to give that crowning horror, that consummately and violently revolting character to Macbeth's career, which Shakespeare has so evidently studied to impress upon it. Nothing has more contributed to favor the false notion of a certain sympathy which the dramatist has been supposed to have excited for the character and fate of this most gratuitously criminal of his heroes, than the theatrical narrowing of the space, and consequent weakening of the interest, which his unerring judgement has assigned in the piece to those representatives of virtue and humanity, for whom he has really sought to move the sympathies of his audience. It is no fault of his if Macbeth's heartless whinings have ever extracted one emotion of pity from reader or auditor, in lieu of that intensely aggravated abhorrence which they ought to inspire.—COLERIDGE (i.

Wife. He had none :
His flight was madneſſe : when our Actions do not,
Our feares do make vs Traitors.
Roſſe. You know not
Whether it was his wiſedome, or his feare.
Wife. Wiſedom? to leaue his wife, to leaue his Babes,

250): This scene, dreadful as it is, is still a relief, because a variety, because domestic, and therefore soothing, as associated with the only real pleasures of life. The conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination. . . . To the objection that Shakespeare wounds the moral sense by the unsubdued, undisguised description of the most hateful atrocity,—that he tears the feelings without mercy, and even outrages the eye itself with scenes of insupportable horror,—I, omitting *Titus Andronicus* as not genuine, and excepting the scene of Gloster's blinding in *King Lear*, answer boldly in the name of Shakespeare, not guilty!—BODENSTEDT: To omit this scene, as is usually the case on the stage, is to present Macbeth's character in a far more favorable light than Shakespeare intended, and to weaken the force of Macduff's cry of agony, and Lady Macbeth's heart-piercing question in the sleep-walking scene. We must be made to see how far Macbeth's unavailing bloodthirstiness reaches, which spares not even innocent women and children. Moreover, in this tragedy of hypocritical treachery and faithless ambition, Macduff and his wife are the exponents of honest loyalty and domestic virtue.—CLARENDON: The scene of the murder of Lady Macduff and her children is traditionally placed at Dunnemarle Castle, Culross, Perthshire.—[LEIGHTON (*Robinson's Epitome*, Nov. 1878): The purpose of this scene seems simply to illustrate, by presenting absolutely before our eyes a massacre of innocents, the devilish wickedness of Macbeth. If it were necessary to do this, we would expect of the genius of Shakespeare in this play, where that genius is so powerfully illustrated, that the scene should be made to serve at the same time some purpose of contrast or characterization, and the lack of any such secondary purpose lends its weight to heighten suspicion against genuineness of authorship. Its repulsive character has no excuse of necessity; hence, æsthetically, it has no right to be. The tragedy is more perfect and symmetrical without it. It points no lesson, develops no character, explains no necessary action; but retards the movement, and shocks us with its accumulation of murders, of which we already have had a surfeit. In the misfortune of the presumably innocent mother and child, it makes more striking another instance of inexplicable ethical injustice.—LIBBY (see note on I, ii, 53): Ross came as Macbeth's spy to lead a gang of assassins: during his interview with the lady the murderers await him outside, and within *three minutes* of his exit they enter, within *four minutes* the poor little fellow is dead, and within *five minutes* the lady is butchered. Where is the sword of Ross, who has just said, 'Shall not be long but I'll be here again'? . . . Unless Ross can be cleared of the charge of allowing the Macduffs to be murdered before he had left the castle (there is much to show that he directed the assassins) his character is worse than his master's.—ED. ii.]

7. **Traitors**] STEEVENS: Our flight is considered as an evidence of our treason. SEYMOUR: The treachery alluded to is Macduff's desertion of his family.

10. **Wisedom? to leaue his wife**, etc.] LEIGHTON (*Robinson's Epitome*, Nov.

His Manſion, and his Titles, in a place
From whence himſelfe do's flye? He loues vs not,
He wants the naturall touch. For the poore Wren
(The moſt diminitiue of Birds) will fight,
Her yong ones in her Neſt, againſt the Owle:
All is the Feare, and nothing is the Loue;
As little is the Wiſedome, where the flight
So runnes againſt all reaſon.
Roſſe. My deereſt Cooz,
I pray you ſchoole your ſelfe. But for your Husband,
He is Noble, Wiſe, Iudicious, and beſt knowes
The fits o'th'Seaſon. I dare not ſpeake much further,
But cruell are the times, when we are Traitors

14. *diminitiue*] *diminiuiue* F_2. *diminutive* F_4.
14, 15. *fight, Her ... Neſt, againſt*] *fight—her...nest—against* Ktly.
19. *My*] Om. Pope, Han.
deereſt] *dear'st* Dyce ii, iii, Huds. ii.
Cooz] F_2. *Couz* F_3F_4. *cousin* Pope, +. *coz'*, Cap. Var. Mal. Ran. Steev. Var. Coll. *coz*, Rowe, et cet.
20. *ſelfe. But*] *ſelf, But* F_2. *ſelf; But* F_3F_4.
21. *He is*] *He's* Pope, +, Dyce ii, iii, Huds. ii, iii.
22. *The fits o'*] *What fits* or *That fits* Anon. ap. Cam.
o'th'] *o' the* Cap. et seq.
Seaſon] *time* Pope, Han.

1878): It has always appeared to me that the character of Macduff suffers seriously by the accusation of his wife, and that such effect mars the play, inasmuch as he, being principally opposed to Macbeth, should be presented generous, chivalrous, and good; in contrast with the usurper of Duncan's throne, who is selfish, treacherous, and wicked. To enlist our sympathies to the fullest extent, and to make the moral of the play most effective, the spirit of ill, represented by Macbeth, should be opposed by a spotless champion of good and right, and not by one suffering in reputation under such accusations as his wife makes against the fugitive Thane.—ED. ii.

13. **touch**] JOHNSON: Natural sensibility. He is not touched with natural affection. [For other uses of this word, see SCHMIDT (*Lex.*).—ED. ii.]

13. **Wren**] HARTING (p. 143): There are three statements here which are likely to be criticised by the ornithologist. First, that the wren is the smallest of birds, which is evidently an oversight. Secondly, that the wren has sufficient courage to fight against a bird of prey in defence of its young, which is doubtful. Thirdly, that the owl will take young birds from the nest.

22. **fits**] HEATH: What befits the season.—STEEVENS: The *violent disorders* of the season, its convulsions; as in *Coriol.* III, ii, 33.—CLARENDON: The critical conjunctures of the time. The figure is taken from the fits of an intermittent fever.

22. **I dare not**] MULL (p. cii.): It seems strange that no communication was made to Lady Macduff that her husband had gone to the English Court on an imperative mission, an intimation which would have rendered her some comfort probably.—ED. ii.

And do not know our selues : when we hold Rumor
From what we feare, yet know not what we feare,
But floate vpon a wilde and violent Sea
Each way, and moue. I take my leaue of you :

24. *know*] *know't* Han. Coll. (MS). *know it* Ktly.

24, 25. *we hold...we...we*] *we bode ruin...we...we* or *the bold running... they...they* Johns. conj. (Obs.)

Rumor ... feare, yet] *fear From rumour, and yet* Becket.

26. *floate vpon*] *floating on* Jackson.

27. *Each way, and moue*] *Each way, and move—* Johns. Var. '73. *And move each way* Cap. *And each way move.* Steev. conj. Elwin, Hal. Ktly. *Each wail and moan.* Jackson. *Which way we move* Ingleby (withdrawn). *As each wave moves* Harness conj. *And move each wave* Anon. ap. Cam. *Each way it moves.* Daniel, Huds. iii. *Each way we move.* Rlfe conj. *Each day a new one* Ingleby (Robinson's Epitome, 15 May, 1879). *Each way and drive* A. Gray (N. & Qu. 28 Ap. 1888).

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24. **know our selues**] UPTON (p. 322) : That is, to be traitors.

24. **hold Rumor**] HEATH : To interpret rumour.—STEEVENS : To believe, as we say, 'I *hold* such a thing to be true'; *i. e.* I take it, I believe it to be so. The sense then is, When we are led by our fears to believe every rumour of danger we hear, yet are not conscious to ourselves of any crime for which we should be disturbed with those fears. Thus in *King John*, IV, ii, 145.—DELIUS : To 'hold rumour' is contrasted with to 'know' in the next line.—DALGLEISH : When we accept or circulate rumours, because we *fear* them to be true.—CLARENDON : It is uncertain whether this very difficult expression means 'when we interpret rumour in accordance with our fear,' or 'when our reputation is derived from actions which our fear dictates,' as Lady Macduff has said in lines 6, 7, 'When our actions do not, Our fears do make us traitors.' See the use of 'From' in III, vi, 24.—HUDSON (ed. ii.) : Fear makes us credit rumour, yet we know not what to fear, because ignorant when we offend. A condition wherein men believe the more because they fear, and fear the more because they cannot foresee the danger.

27. **Each . . . moue**] THEOBALD (Nichols, *Lit. Illust.* ii, 529) : It would be something of a wonder had they floated and *not moved.* Sure, this is a reading too flat for our Author. I read 'Each way and *wave*,' i. e. they not only float backward and forward, but are the sport of each distinct and particular wave; which exaggerates the thought.—HEATH : The order of the words intended by Shakespeare is, But float and move each way upon a wild and violent sea.—ELWIN : Minsheu's meaning of *flote* is, *to waue vp and downe.*—CLARENDON : The passage, as it stands, is equally obscure whether we take 'move' as a verb or a substantive, and no one of the emendations suggested seems to us satisfactory. The following, which we put forward with some confidence, yields, by the change of two letters only, a good and forcible sense : 'Each way, and none.' That is, we are floating in every direction upon a violent sea of uncertainty, and yet make no way. We have a similar antithesis, *Mer. of Ven.* I, ii, 64 : 'He is every man in no man.'—HUDSON (ed. ii.) : 'Move' is for *movement* or *motion.*—STAUNTON (*Athenæum*, 19 October, 1872) : Surely we should read 'Each *sway*,' a word peculiarly appropriate here. In the same sense of expressing the *swing* and motion of agitated water, it occurs in Chapman's *Tragedy of Charles, Duke of Byron :* 'And as in open vessels fill'd with

Shall not be long but Ile be heere againe : 28
Things at the worſt will ceaſe, or elſe climbe vpward,
To what they were before. My pretty Coſine, 30
Bleſſing vpon you.

Wife. Father'd he is,
And yet hee's Father-leſſe.

Roſſe. I am ſo much a Foole, ſhould I ſtay longer
It would be my diſgrace, and your diſcomfort. 35
I take my leaue at once. *Exit Roſſe.*

Wife. Sirra, your Fathers dead, 37

28. *Shall*] *'T shall* Han. Sing. ii, Coll. ii. (MS). *It shall* Ktly.

30. *Coſine*] *Couſin* F_3F_4.

31–35. *Bleſſing ... diſcomfort.*] The lines end: *yet...Foole,...diſgrace,...diſcomfort.* Walker.

32, 33. *Father'd ... Father-leſſe*] One line, Rowe et seq.

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water, And on mens shoulders borne. . . . To keep the wild and slippery element, From washing over; follow all his *Swayes*,' etc. [This passage is in *Byron's Conspiracie*, Act II, *ad. fin.*; not in the *Tragedy of Charles, Duke of Byron*.—ED. ii.]

30. **My pretty Cosine**] DARMESTETER: These words are addressed to Macduff's son.—ED. ii.

34. **I . . . Foole**] Has it been noticed how frequently Shakespeare connects 'Fool' with tears and weeping? Thus, *Temp.* III, i, 73: 'I am a fool to weep at what I am glad of.' *Com. of Err.* II, ii, 205: 'No longer will I be a fool To put the finger in the eye and weep.' *Mer. of Ven.* III, iii, 14: 'Be made a soft and dull-eyed fool To shake the head relent and sigh.' *As You Like It*, II, i, 45: 'The big round tears coursed one another down his innocent nose In piteous chase: and thus the hairy fool.' *Wint. Tale*, II, i, 118: 'Do not weep, good fools, there is no cause. *Ibid.* III, ii, 229: 'The love I bore your queen—lo, fool again.' *Rich. III:* I, iii, 354: 'Your eyes drop mill-stones when fools eyes drop tears.'—ED. ii.

37. **Sirra**] MALONE: Not always a term of reproach, but sometimes used by masters to servants, parents to children, etc. See III, i, 44. [Also used as an address to women. See *Ant. & Cleop.* V, ii, 229. And Beaumont and Fletcher, *Knight of Malta*, I, ii. (vol. v, p. 115, ed. Dyce), and Ibid. *Wit at Several Weapons*, II, ii. (vol. iv, p. 34, ed. Dyce), also *Westward Ho*, I, ii. (Webster's *Works*, vol. iii, p. 23, ed. Dyce), where the editor says: 'In the north of Scotland I have frequently heard persons in the lower ranks of life use the word "*Sirs*," when speaking to two or three women.' Pronounced *sär'rä* by Sheridan, Nares, Scott, Kenrick, Perry, Walker, Jones, and Knowles. See, also, ABBOTT, II, iii, 175.]

37. **Sirra, your Fathers dead**] LEIGHTON (*Robinson's Epitome*, Nov. 1878): The conversation between Lady Macduff and her pretty infant seems to me unworthy of Shakespeare; and I am tempted to believe the larger portion of it,—if not the whole scene,—to be an interpolation by a later writer (Middleton?). . . . If any part of the scene is Shakespeare's, an interpolation must begin at or near line 37 and continue to line 75; for such a flat and wrong conversation between mother and child under the circumstances cannot have been written by the artist who drew the skilfully-managed characters of Macbeth and his wife.—ED. ii.

And what will you do now? How will you liue?
Son. As Birds do Mother.
Wife. What with Wormes, and Flyes?
Son. With what I get I meane, and ſo do they.
Wife. Poore Bird,
Thou'dſt neuer Feare the Net, nor Lime,
The Pitfall, nor the Gin.
Son. Why ſhould I Mother?
Poore Birds they are not ſet for:
My Father is not dead for all your ſaying.
Wife. Yes, he is dead:
How wilt thou do for a Father?
Son. Nay how will you do for a Husband?
Wife. Why I can buy me twenty at any Market.
Son. Then you'l by 'em to ſell againe.
Wife. Thou ſpeak'ſt withall thy wit,

40,41. *with... With*] *on... On* Pope,+.
41. *I meane*] Om. Ff, Rowe, Pope, Han.
42, 43. *Poore Bird, ... Lime*] One line, Theob. et seq.
43. *Lime*] *Line* Ff, Rowe, Pope, Cap.
44–54. *The ... thee.*] Lines end: *Mother? ... Father...dead:... Nay ... buy me...by'em...wit,...thee.* Cap.
45, 46. *Why...for*] One line, Pope et seq.
47. *My Father is*] *But my father's* Cap.
48, 49. One line, Rowe et seq.
49. *do*] *do now* Cap.
52. *by*] F_2. *buy* F_3 et seq.
53, 54. *Thou...thee*] Ff, Cap. Jen. Coll. Huds. Sing. ii, Del. Wh. i, Ktly. Lines end: *faith...thee* Pope, et cet.
53. *withall*] *with all* Ff.

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39. **Birds**] LAMARTINE (ap. DARMESTETER): This sublime and candid reply of the child, since it is not declamatory, equals—even surpasses—that of Joas in Racine's *Athalie*, 'Aux petits des oiseaux il donne leur pâture,' [Act II, Sc. vii.—ED. ii.].

43. **Lime**] CAPELL (*Notes*, ii, 24): *Line* (i. e. a line with a noose in it) accords better with the other terms, expressive of instruments, not modes, of bird-catching, which the other word ['lime'] indicates.

46. **they**] DELIUS: 'They' is merely a repetition of 'Poor birds.'—CLARENDON: It may be doubted whether the word 'they' refers to the various traps just mentioned, reading 'Poor birds' as the objective case following 'set for,' or whether it is a repetition of 'Poor birds,' taken as a nominative, as in IV, iii, 15. 'What you have spoke, it —.' In either case the emphasis is on 'Poor,' and the meaning is that in life, traps are not set for the poor, but for the rich. The boy's precocious intelligence enhances the pity of his early death.

46. **for**] ABBOTT (§ 154): We still retain the use of *for* in the sense of *in spite of*, as in '*for* all your plots I will succeed,' etc. [This present passage is quoted under the second meaning of 'for' (in opposition to): hence 'to prevent.' For the first meaning, see III, i, 145, and note.]

And yet l'faith with wit enough for thee.

Son. Was my Father a Traitor, Mother?

Wife. I, that he was.

Son. What is a Traitor?

Wife. Why one that ſweares, and lyes.

Son. And be all Traitors, that do ſo.

Wife. Euery one that do's ſo, is a Traitor, And muſt be hang'd.

Son. And muſt they all be hang'd, that ſwear and lye?

Wife. Euery one.

Son. Who muſt hang them?

Wife. Why, the honeſt men.

Son. Then the Liars and Swearers are Fools: for there are Lyars and Swearers enow, to beate the honeſt men, and hang vp them.

Wife. Now God helpe thee, poore Monkie: But how wilt thou do for a Father?

Son. If he were dead, youl'd weepe for him: if you would not, it were a good ſigne, that I ſhould quickely haue a new Father.

Wife. Poore pratler, how thou talk'ſt?

Enter a Meſſenger.

Meſ. Bleſſe you faire Dame: I am not to you known, Though in your ſtate of Honor I am perfect;

59. *ſo.*] F_2. *ſo?* F_3 et seq.

59, 60. *And...Euery one*] One line, Ktly.

60, 61. Prose, Pope et seq.

65. *the*] Om. F_3F_4, Rowe, Pope, Han.

67. *enow*] *enough* Han. Cap. Var. Mal. Ran. Steev. Var. Sing. Knt i, Huds. Del. Ktly.

69. *Now*] Om. F_4, Rowe, +, Var. '73.

69, 70. *Now...Father?*] Prose, Pope et seq.

74. Wife] Son F_2.

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67. **enow**] CLARENDON: Used with plural nouns, as *enough* with singular.

75. **Enter a Messenger**] HEATH (p. 402): This messenger was one of the murderers employed by Macbeth to exterminate Macduff's family, but who, from emotions of pity and remorse, had outstripped his companions, to give timely warning of their approach.—[LIBBY: This messenger may come from Lady Macbeth.—ED. ii.]

77. **perfect**] STEEVENS: I am *perfectly acquainted* with your rank of honour.—[MULL (p. civ.): The right rendering is: 'Though I am a stranger to you, I am *loyal to your honor*—I have *no guilty design*.' 'I am perfectly acquainted with your rank of honour' would convey nothing of the slightest consequence to Lady Macduff; it has absolutely no meaning in her circumstances. But a stranger bursting

I doubt ſome danger do's approach you neerely. 78
If you will take a homely mans aduice,
Be not found heere : Hence with your little ones 80
To fright you thus. Me thinkes I am too ſauage :
To do worſe to you, were fell Cruelty,
Which is too nie your perſon. Heauen preſerue you,
I dare abide no longer. *Exit Meſſenger*
Wife. Whether ſhould I flye? 85
I haue done no harme. But I remember now
I am in this earthly world : where to do harme
Is often laudable, to do good ſometime 88

80, 81. *ones To...thus*] *ones : To thus* Ff, Rowe. *ones. To thus*, Pope et seq.
81. *too ſauage*] *to ſauage* F_2.
82. *worſe to you*] *less, to you* Han. *less to you*, Cap.
85. *Whether*] F_2. D'Av. *Why* Lettsom (ap. Dyce ii.). *Wherefore* Huds. iii. *Whither* F_3F_4, et cet.
86. *I haue*] *I've* Pope, +, Dyce ii, iii, Huds. ii, iii.
87. *I am*] *I'm* Pope, +, Sing. ii, Dyce ii, iii, Ktly, Huds. ii, iii.

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rudely and breathlessly into her presence had need to give prompt assurance of his *honourable and upright purpose* to secure a hearing, and this he did as I point out.—ED. ii.]

81. **To fright**] For other instances where 'to' is equivalent to *in* or *for* with the participle, see ABBOTT, § 356. Again, in V, ii, 30: 'His pester'd senses to recoil and start.

82. **worse**] WARBURTON: We should read 'To do *worship* to you,' etc. That is, but at this juncture to waste my time in the gradual observances due to your rank, would be the exposing your life to immediate destruction.—JOHNSON: To do *worse* is to let her and her children be destroyed without warning.—EDWARDS (p. 74): That is, to fright you more, by relating all the circumstances of your danger; which would detain you so long, that you could not avoid it.

82. **fell**] CLARENDON: Florio gives '*Fello*, fell, cruel, moodie, inexorable, fellonious, murderous.' Hence 'fellone,' a felon.

85. **Whether**] ABBOTT (§ 493): A proper Alexandrine with six accents is seldom found in Shakespeare. (§ 494): In V, iv, 12, 'The núm | bers óf | our hóst | and máke | *discóvery*' (discov'ry), we have an Alexandrine only in appearance. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred. [A term phonetically unintelligible to me.—ELLIS, *Early Eng. Pronunciation*, Part iii, p. 944.] (§ 496): In other cases the appearance of an Alexandrine arises from the non-observance of contractions: 'I dáre | abíde | no lónger | *Whither* should | I fly?' So in V, iii, 7: 'All mórt | al *cónse* | *quence*(*s*) háve | pronóunced | me thus.' —ELLIS: These 'contractions' would have a remarkably harsh effect in the instances cited, even if they were possible. No person accustomed to write verses could well endure lines thus divided [as above. In the present instance] the line belongs to two speeches and 'should' may be emphatic. . . . I should be sorry to buy immunity from Alexandrines at the dreadful price of such Procrustean 'scansion.'

88. **sometime**] See I, vi, 17.

Accounted dangerous folly. Why then (alas)
Do I put vp that womanly defence,
To ſay I haue done no harme?
What are theſe faces?

Enter Murtherers.

Mur. Where is your Husband?

Wife. I hope in no place ſo vnſanctified,
Where ſuch as thou may'ſt finde him.

Mur. He's a Traitor.

Son. Thou ly'ſt thou ſhagge-ear'd Villaine.

Mur. What you Egge?
Yong fry of Treachery?

Son. He ha's kill'd me Mother,
Run away I pray you. *Exit crying Murther.*

91, 92. *To ſay...faces*] Ff, Sing. ii. One line, Rowe, et cet.

91. *I haue*] *I had* Ff, Rowe. *I'ad* Pope, Han. *I'd* Theob.+. *I've* Dyce ii, iii, Huds. ii, iii.

93. Murtherers] certain Murtherers. Cap.

94. Mur.] Ff. First Mur. Cap. et seq.

98. *ſhagge-ear'd*] F_2. *ſhag-eard* F_4, Rowe. *shag-hair'd* Steev. conj. Huds. Sing. ii, Sta. Wh. i, Del. Hal. Glo. Furness. *ſhag-ear'd* F_3, et cet.

100. [Stabbing him. Rowe et seq.

101. *He ha's*] *He 'as* Pope,+.

102. Exit...Murther] Exit L. Macduff, crying Murther; Murtherers pursue her. Theob. et seq. (subs.)

95, 96. **so . . . Where**] For similar relative constructions, see ABBOTT (§ 279).

96. **may'st**] For other instances of what would be called 'an unpardonable mistake in modern authors (though a not uncommon Shakespearian idiom),' see ABBOTT (§ 412).

98. **shagge-ear'd**] STEEVENS: An abusive epithet very often used in our ancient plays. See *2 Hen. VI:* III, i, 367.—MALONE: In *King John*, V, ii, 133, we find 'vn-heard,' for *unhair'd*. *Hair* was formerly written *heare*. In Lodge's *Incarnate Devils of the Age*, 1596, p. 37, we find 'shag-heard slave.'—REED: In 23 Car. I, Chief Justice Rolle said it had been determined that these words, 'Where is that long-locked, shag-haired, murdering rogue?' were actionable.—Aleyn's *Reports*, p. 61.—COLLIER (ed. ii.): 'Shag-ear'd' is a villain who is shaggy about the ears by reason of his long hair. Such is the word in the Ff, and we decline to make any alteration.—R. G. WHITE: *Shag-hair* seems to have meant somewhat more than merely dishevelled hair. 'For covering they have either hair or shag-hair.—Pro integumento habent vel pilos vel villos.'—*Gate of the Latine Tongue Unlocked*, 1656, p. 46. —DYCE (ed. ii.): Of the many examples which might be adduced of 'hear' for *hair*, I subjoin, 'But now in dust his beard bedaubd, his hear with blood is clonge.'—Phaer, Virgil's *Æneidos*, Bk, ii, sig. C vii, ed. 1584. 'We straight his burning hear gan shake, all trembling dead for dreede.'—Ibid. sig. D v. ['Hear' is changed to 'haire' in both passages in Phaer's ed. 1620.—ED. ii.]

Scæna Tertia.

Enter Malcolme and Macduffe. 2

Mal. Let vs ſeeke out ſome deſolate ſhade, & there
Weepe our ſad boſomes empty.
Macd. Let vs rather 5
Hold faſt the mortall Sword : and like good men,
Beſtride our downfall Birthdome : each new Morne,
New Widdowes howle, new Orphans cry, new ſorowes
Strike heauen on the face, that it reſounds 9

1. SCENE IV. Pope, +, Jen. SCENE II. Booth, Irving, Robertson.
A Wood in England. Booth. A Country Lane. Irving. The King of England's Palace. Rowe, et cet. (subs.)
5–19. Mnemonic, Warb.
7. *downfall*] *downfaln* Warb. Johns. Jen. Var. '73, '78, '85. *down-fall* Cap. *down-fall'n* Mal. et seq.
Birthdome] Ff (*birth-dome* F_4), Rowe. *birthdoom* Pope, Theob. Han. Warb. *birthdom* D'Av. et cet.

1. **Scœna Tertia**] CLARENDON : The Poet no doubt felt that this scene was needed to supplement the meagre parts assigned to Malcolm and Macduff.—FRENCH (p. 293) : The present Earl of Fife, James Duff, 1868, who is also Viscount Macduff, is lineally descended from the Macduff of the play.—[VERITY : Dramatically this scene seems, at first sight, more open to criticism than any other in the play. . . . The real design is, I think, to mark the pause before the storm. No dramatic theme remains except the great avengement. . . . But to bring this about suddenly would violate probability. The *dénouement* must be lead up to gradually ; there must be an antecedent period in which the storm clouds gather: and this long scene, as it were, fills the period.—ED. ii.]

7. **Birthdome**] JOHNSON : Our birthdom, or birthright, says he, lies on the ground ; let us, like men who are to fight for what is dearest to them, not abandon it, but stand over it and defend it. This is a strong picture of obstinate resolution. So, Falstaff says to Hal : 'If thou see me down in the battle, and *bestride me*, so.' —*1 Hen. IV:* V, i, 121. *Birthdom* for *birthright* is formed by the same analogy with *masterdom* in this play, signifying the *privileges* or *rights* of a *master*. Perhaps it might be *birthdame* for *mother ;* let us stand over our *mother* that lies bleeding on the ground.—CLARENDON : 'Birthdom' is formed on the analogy of 'kingdom,' 'earldom,' 'masterdom,' I, v, 68, with this difference, that 'king,' 'earl,' 'master,' designate persons, and 'birth' a condition; the termination '-dom' is connected with 'doom,' and 'kingdom' signifies the extent of a king's jurisdiction. It loses its original force when joined to adjectives, as in 'freedom,' 'wisdom,' etc., and is then equivalent to the German *-heit*, in *Weisheit*, *Freiheit*, our '-hood.' 'Birthdom' here does not, as we think, signify 'birthright,' but 'the land of our birth,' now struck down and prostrate beneath the usurper's feet.

9. **face**] CLARENDON : A somewhat similar hyperbole occurs in *Temp.* I, ii, 4 ;

As if it felt with Scotland, and yell'd out
Like Syllable of Dolour.
Mal. What I beleeue, Ile waile;
What know, beleeue; and what I can redreſſe,
As I ſhall finde the time to friend: I wil.
What you haue ſpoke, it may be ſo perchance.
This Tyrant, whoſe ſole name bliſters our tongues,
Was once thought honeſt: you haue lou'd him well,
He hath not touch'd you yet. I am yong, but ſomething
You may diſcerne of him through me, and wiſedome

11. *Syllable*] *syllables* Pope, +, Cap. Var '73.
14. *As*] *An* Mull conj.
18. *I am*] *I'm* Pope, +, Dyce ii, iii, Huds. ii, iii.
but] *'tis* Kinnear.
19. *diſcerne*] F_2. *discern* F_3F_4, D'Av. Rowe, Pope, Cap. Clarke, Sprague. *deserve* Theob. et cet.
19. *and wiſedome*] *'tis wisdom* Han. *and 't is wisdom* Heath, Cap. *and wisdom is it* Steevens conj. *and wisdom 'tis* or *and wisdom bids* Sta. conj. *and wisdom 'twere* Ktly. Line om. Cla. conj. *and wish* A. Gray (N. & Qu. 7 Ap. 1888).

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again, *Mer. of Ven.* II, vii, 45. We have also 'the face of heaven' in *Rich. III:* IV, iv, 239; 'the cloudy cheeks of heaven' in *Rich. II:* III, iii, 57. The sun is called 'the eye of heaven' in I, iii, 275, and 'the searching eye of heaven' in III, ii, 37 of the same play.

9. **that**] For omission of *so* before 'that,' see ABBOTT, § 283; compare I, ii, 72.

14. **to friend**] STAUNTON: The expression 'to friend,' meaning *propitious, assistant, favourable*, etc., occurs again in *Cymb.* I, iv, 116. It is not uncommon in our old poets. Thus, in Spenser, *Faerie Queene*, Bk, I, c. i, v. 28: 'So forward on his way (with God *to frend*) He passeth forth'; and also in Massinger's *The Roman Actor*, I, i, 'the gods *to friend*.'—CRAIK (p. 283, note on *Jul. Cæs.* III, i, 143): Equivalent to *for friend*. So we say *To take to wife*.—ROLFE: Cf. *Matthew*, iii, 9; *Luke*, iii, 8: 'We have Abraham to our father,' etc.—CLARENDON: For the construction, see *Temp.* III, iii, 54: 'Destiny That hath to instrument this lower world.' The verb is used in *Hen. V:* IV, v, 17. 'At friend' occurs in *Wint. Tale*, V, i, 140.—ABBOTT (§ 189): 'To,' from meaning *like*, came into the meaning of *representation, equivalence, apposition*. Comp. Latin 'Habemus Deum amico.'

15. **What**] For the use of 'what' as a relative, see ABBOTT, § 252.

18. **touch'd**] See III, ii, 33; IV, ii, 13.

19. **discerne**] THEOBALD: If the whole Tenour of the Context could not have convinced our blind Editors that we ought to read *deserve* instead of 'discern' (as I have corrected the Text), yet Macduff's Answer, sure, might have given them some Light,—'I am not treacherous.'—UPTON (p. 314) prefers 'discern,' and explains it: 'You may see something to your advantage by betraying me.'—[SPRAGUE: Malcolm does not fully believe Macduff honest, and says: 'You have loved Macbeth well. He has done you no harm yet. I am young, but (young as I am I could tell you of many diabolical plots of Macbeth to get me into his power), so that you could discern something of Macbeth's character through my disclosures and his treatment of me.'—ED. ii.]

To offer vp a weake, poore innocent Lambe
T'appeaſe an angry God.
Macd. I am not treacherous.
Malc. But *Macbeth* is.
A good and vertuous Nature may recoyle
In an Imperiall charge. But I ſhall craue your pardon:
That which you are, my thoughts cannot tranſpoſe;
Angels are bright ſtill, though the brighteſt fell.
Though all things foule, would wear the brows of grace
Yet Grace muſt ſtill looke ſo.

20. *To offer*] *'Tis t' offer* Nicholson, ap. Cam.
23–25. Mnemonic, Warb.
25. *But...craue*] *I crave* Pope, +. *But' crave* Steev. Var. '03, '13.
28, 29. Mnemonic, Warb.
28. *wear*] *bear* F_4, Rowe, Warb. Johns.
29. *ſtill looke*] *look still* Theob. ii, Warb. Johns. Var. '73.

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19. **wisedome**] M. MASON: There is no verb to which *wisdom* can refer. Something is omitted. If we read, 'and *think it* wisdom,' the sense will be supplied; but that would destroy the metre.—DYCE (ed. ii.): LETTSOM proposes 'and wisdom Would offer up,' etc., but I see no objection to 'and wisdom,' an elliptical expression for 'and it is wisdom.' [Thus also ABBOTT, §§ 402, 403.]—KEIGHTLEY: A syllable is plainly lost.—COWDEN-CLARKE: If the original word 'discern' be retained, we have the sense of the passage unimpaired, thus: 'I am young, but something you may perceive of Macbeth in me [Malcolm has stated that Macbeth 'was once thought honest,' and afterwards taxes himself with vices], and also you may perceive the wisdom of offering up,' etc., thus gaining the verb before 'wisdom' that the commentators miss. It may be advisable to mention that we made this restoration in the text when preparing our edition of Shakespeare for America in 1860.—HUDSON (ed. ii.): You may purchase or secure his favor by sacrificing me to his malice; and to do so would be an act of worldly wisdom on your part, as I have no power to punish you for it.

24. **recoyle**] JOHNSON: A good mind may *recede* from goodness in the execution of a *royal commission*.—CLARENDON: Here used, not in its usual sense of rebounding on the removal of pressure, but meaning *to yield, give way, swerve*. So also V, ii, 30. Compare *Cymb.* I, vi, 128. Perhaps Shakespeare had in his mind the recoil of a gun, which suggested the use of the word 'charge,' though with a different signification. Compare 2 *Hen. VI.* III, ii, 331, '— like an overcharged gun, recoil And turn the force,' etc.

25. **craue**] WALKER (*Crit.* i, 77): '*Pray you, 'beseech you*, are frequent in Shakespeare. (I remember also '*crave you* in one of his plays, I forget where.) [See *Text. Notes*.—ED. ii.]

28. **would**] See I, vii, 40.

29. **ſo**] JOHNSON: My suspicions cannot injure you, if you be virtuous, by supposing that a traitor may put on your virtuous appearance. I do not say that your virtuous appearance proves you a traitor; for virtue must wear its proper form, though that form be counterfeited by villainy.—DALGLEISH: Though foul things may look

Macd. I haue loſt my Hopes.
Malc. Perchance euen there
Where I did finde my doubts.
Why in that rawneſſe left you Wife, and Childe?
Thoſe precious Motiues, thoſe ſtrong knots of Loue,
Without leaue-taking. I prav you,
Let not my Iealouſies, be your Diſhonors,
But mine owne Safeties: you may be rightly iuſt,
What euer I ſhall thinke.
Macd. Bleed, bleed poore Country,
Great Tyranny, lay thou thy baſis ſure,

30. *I haue*] *I've* Pope,+, Dyce ii, iii, Huds. ii, iii.
31–35. Mnemonic, Warb.
31, 32. One line, Rowe et seq.
33. *Childe*] *children* Ff, Rowe,+, Cap. Var. '73, Jen. Ran.
35. *Without*] *Without so much as* Anon. ap. Cam.
I prav you] Om. Pope, Han. *O Macduff, I pray you* Anon. ap. Cam *prav*] F_1.
39–41. Mnemonic, Warb.

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fair, fair things cannot look fairer.—CLARENDON: Compare *Meas. for Meas.* II, i, 287.—[PATTEE: Though all things that are foul should try to appear fair and noble, yet would true grace be easily discerned. In other words, 'You appear to be noble and you may be so in reality.'—ED. ii.]

32. **doubts**] DELIUS: That is, in this meeting at the English Court, so surprising to Malcolm, and so discouraging to Macduff.—CLARENDON: Macduff had hoped that he should be received by Malcolm with full confidence. Failing this, all his hopes of a successful enterprise against the tyrant are gone. Malcolm replies: 'Your disappointment is due to your own conduct in leaving your wife and children, which has given rise to distrust in my mind.'

33. **rawnesse**] JOHNSON: Without previous provision, without due preparation, without maturity of counsel. [In that hasty manner.—*Dict.*]

34. **Motiues**] DELIUS: Frequently applied by Shakespeare to persons. Perhaps here, like 'knots,' it is to be connected with 'of love,' although it is perfectly intelligible by itself. [SCHMIDT (*Lex.*) gives but three passages in which 'motive' is applied to persons: *Timon*, V, iv, 27; *Oth.* IV, ii, 43; and *Ant. & Cleo.* II, ii, 96. The present passage is not given under this head, but under that of 'cause, or reason.'—ED. ii.]

35. DYCE (ed. ii.): This line seems to be faulty, not from the redundant 'I,' but from the omission of some word or words.—ABBOTT (§ 512) considers 'I pray you' as a short interjectional line by itself; and (§ 511) that the pause after 'leave-taking' may be explained by the indignation of Macduff, which Malcolm observes, and digresses to appease.

37. **Safeties**] ABBOTT (§ 454): An extra syllable is frequently added before a pause, especially at the end of a line, as in *Hamlet*, I, ii, 77; but also at the end of the second foot, as here, 'For míne | own sáfe*ties* |'; and, less frequently, at the end of the third foot, as in line 33, 'For góod | ness dáres | not chéck *thee* |'; and, rarely, at the end of the fourth foot, see *Temp.* I, ii, 127.

For goodneſſe dare not check thee: wear ỹ thy wrongs,
The Title, is affear'd. Far thee well Lord,
I would not be the Villaine that thou think'ſt,
For the whole Space that's in the Tyrants Graſpe,
And the rich Eaſt to boot.

Mal. Be not offended:
I ſpeake not as in abſolute feare of you:
I thinke our Country ſinkes beneath the yoake,
It weepes, it bleeds, and each new day a gaſh
Is added to her wounds. I thinke withall,
There would be hands vplifted in my right:
And heere from gracious England haue I offer
Of goodly thouſands. But for all this,
When I ſhall treade vpon the Tyrants head,
Or weare it on my Sword; yet my poore Country
Shall haue more vices then it had before,
More ſuffer, and more ſundry wayes then euer,
By him that ſhall ſucceede.

41. *dare*] F_2, D'Av. Cap. Dyce, Sta. Glo. Cam. Ktly. *dares* F_3F_4, et cet.
ỹ] F_2. *thou* F_3F_4.
42. *The*] *His* Pope,+, Var. '73, '78, '85. *Thy* Mal. Var. Knt, Dyce, Hal. Ktly, Coll. iii.
affear'd] F_2, D'Av. Pope,+, Jen. Var. '73, Mal. Ran. *afear'd* F_3. *afeard* F_4, Cap. *afraid* Rowe. *affeered* Ktly. *affeer'd* Han. et cet.
42. *Far*] *Fare* Ff.
43. *think'ſt*] *think'st me* Ktly.
53. *Of*] *Of aid of* Ktly.
thouſands.] *thousands.* [Showing a paper.] Coll. ii.
But] *But yet* Han.

42. **affear'd**] POPE: A law term for *confirmed*.—HEATH (p. 403): A law term which signifies estimated, proportioned, adjusted; not confirmed. It is used here in its common acceptation for affrightened. [See ELWIN.] Malcolm's title to the crown is affrightened from asserting itself; or, in plainer English, He is affrightened from asserting his title to the crown.—RITSON: To *affeer* is to assess, or reduce to certainty. All amerciaments are by Magna Charta to be *affeered* by lawful men, sworn to be impartial. This is the ordinary practice of a Court Leet, with which Shakespeare seems to have been intimately acquainted, and where he might have occasionally acted as an *affeerer*.—ELWIN: There is a play upon the word 'affeer'd.'—WALKER (*Crit.* i, 275): Perhaps we should read *assur'd* or *affirm'd*. Affear'd may have originated in *feare*, five lines below.—CLARENDON: Confirmed. In Cowel's *Law Dict.* s. v.: '*Affeerers* may probably be derived from the French *affier*, that is, *affirmare*, *confirmare*, and signifies in the common law such as are appointed in Court-Leets, upon oath, to set the fines on such as have committed faults arbitrarily punishable, and have no express penalty appointed by statute.' [To same effect, MURRAY (*N. E. D.*)—ED. ii.]

56. **Shall**] See III, iv, 73.

57. **more sundry**] See I, iii, 177.

Macd. What ſhould he be?
Mal. It is my ſelfe I meane: in whom I know
All the particulars of Vice ſo grafted,
That when they ſhall be open'd, blacke *Macbeth*
Will ſeeme as pure as Snow, and the poore State
Eſteeme him as a Lambe, being compar'd
With my confineleſſe harmes.
Macd. Not in the Legions
Of horrid Hell, can come a Diuell more damn'd
In euils, to top *Macbeth.*
Mal. I grant him Bloody,
Luxurious, Auaricious, Falſe, Deceitfull,

67. *Diuell*] *Devil* F_2F_4.
68. *euils*] *ills* Pope, Han. Cap.
69. Mal.] Rowe. Macb. Ff.
69, 120. *Bloody*] *bloudy* F_3F_4.

59. **should**] ABBOTT (§ 324): 'Should' is sometimes used as though it were the past tense of a verb *shall*, meaning *is to*, not quite *ought*. Compare the German 'sollen.' IBID. (§ 325): 'Should' was hence used in direct questions about the past where *shall* was used about the future.... It seems to increase the emphasis of the interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future.

60–65. E. K. CHAMBERS: I think there is a touch of deeper psychological insight in this [than a trial of Macduff's patriotism]. Is it not true that in the critical moments of life one is often suddenly oppressed with a sense of one's own weaknesses, and dormant, if not actual, tendencies to evil, which seem to cry aloud for expression, confession? For a similar instance, compare *Hamlet*, III, i, 124.—ED. ii.

62. **open'd**] COLLIER (*Notes*, etc., p. 414): The sense afforded by 'open'd' is so inferior to that given by the MS Corrector that we need not hesitate in concluding that Shakespeare, carrying on the figure suggested by 'grafted' as applied to fruit, must have written 'ripen'd.'

68. **euils**] WALKER (*Crit.* ii, 197): '*In* evils,' apparently, in the same sense as *Oth.* I, i, 21: 'A fellow almost damned in a fair life.' Tomkins, *Albumazar*, v, 11, Dodsley, ed. 1825, vol. vii, p. 193: '— O wonderful! Admir'd Albumazar in two transformations!' *admired on account of two transformations which he has wrought.* Perhaps also, *1 Hen. IV*: V, iv, 121, is in point: 'The better part of valour is discretion; in the which better part I have saved my life'; *through which, by reason of which.* [See also the same article for instances of the pronunciation of 'evil' as a monosyllable; as also Abbott (§ 466).]

68. **top**] DYCE (*Gloss.*): To rise above, to surpass.

69–71. **Bloody ... Malicious**] H. A. METCALF: There may be in these seven adjectives, 'smacking of every sin,' an indirect reference to the 'seven deadly sins' as recognised by theologians, viz. pride, covetousness, lust, envy, gluttony, anger, sloth.—*MS*, 20 April, 1902.—ED. ii.

70. **Luxurious**] DYCE (*Gloss.*): That is, *lascivious* (its only sense in Shakespeare).—CLARENDON: Always, as here, used by Shakespeare in the sense of *luxuriosus*, in patristic Latin, and the French *luxurieux*, i. e. the adjective correspond-

Sodaine, Malicious, ſmacking of euery ſinne
That ha's a name. But there's no bottome, none
In my Voluptuouſneſſe : Your Wiues, your Daughters,
Your Matrons, and your Maides, could not fill vp
The Ceſterne of my Luſt, and my Deſire
All continent Impediments would ore-beare
That did oppoſe my will. Better *Macbeth*,
Then ſuch an one to reigne.
Macd. Boundleſſe intemperance
In Nature is a Tyranny : It hath beene
Th'vntimely emptying of the happy Throne,
And fall of many Kings. But feare not yet
To take vpon you what is yours : you may
Conuey your pleaſures in a ſpacious plenty,

71. *ſmacking*] *smoaking* Ff, Rowe. *euery*] *each* Pope, Han. *ev'ry* Theob.+.
75. *Ceſterne*] *ciſtern* F_3F_4.
78. *an*] *a* Cap. Var. '78, '85, Mal. Var. Knt, Sing. Huds. Coll. Wh. Ktly.
79–82. Mnemonic, Warb.
79. *Boundleſſe*] Om. Steev. conj.
82. *And*] *And'* Allen MS.
84. *Conuey*] *Enjoy* Sing. ii, Coll. ii. (MS).

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ing to *luxure*, not *luxe*. This sense of the word is now obsolete. In the modern sense we find it as early as Beaumont and Fletcher, and in Milton it has always either the modern sense, or that of *luxuriant*. [See *Much Ado*, IV, i, 194, this edition.]

71. **Sodaine**] JOHNSON : That is, *violent, passionate, hasty*.

76. **continent**] CLARENDON : *Restraining*. Compare *Love's Lab.* I, i, 262; in *Lear*, III, ii, 58, the word is found as a substantive. And in *Mid. N. D.* II, i, 92, we have the same figure which is used in the present passage.

77, 78. **Better . . . reigne**] COLERIDGE (i, 251) : The moral is—the dreadful effects even on the best minds of the soul-sickening sense of insecurity.

78. **an one**] See III, iv, 162.

80. **In Nature**] DELIUS : This belongs to 'tyranny'; such organic intemperance is compared with the political tyranny of Macbeth.—CLARENDON : If the words are to be construed according to Delius, we should interpret them thus : 'intemperance is of the nature of a tyranny,' remembering *Jul. Cæs.* II, i, 69, 'The state of man, Like to a little kingdom, suffers then The nature of an insurrection.' Or we may join 'intemperance in nature,' and interpret *want of control over the natural appetites*. The former seems preferable. In any case 'tyranny' here means *usurpation*, in consequence of which the rightful king loses his throne. See note on III, vi, 25.

84. **Conuey**] COLLIER (*Notes*, p. 414) : Altered by the MS Corrector to *Enjoy*. When *enjoy* was written *enioy*, as it usually was of old, the printer's lapse may be at once explained.—ANON. (*Blackwood's Maga.* Oct. 1853) : Punctuate 'Convey your pleasures in,—a spacious plenty'—*i. e.* Gather them in,—an abundant harvest.—STAUNTON : 'Convey' occurs in precisely the same sense in the following : 'But

And yet ſeeme cold. The time you may ſo hoodwinke :
We haue willing Dames enough : there cannot be
That Vulture in you, to deuoure ſo many
As will to Greatneſſe dedicate themſelues,
Finding it ſo inclinde.
Mal With this, there growes
In my moſt ill-compoſ d Affection, ſuch
A ſtanchleſſe Auarice, that were I King,
I ſhould cut off the Nobles for their Lands,
Deſire his Iewels, and this others Houſe,
And my more-hauing, would be as a Sawce
To make me hunger more, that I ſhould forge
Quarrels vniuſt againſt the Good and Loyall,

85. *cold. The ... hoodwinke :*] Ff. *cold. The...hoodwink*, Rowe. *cold : the...hoodwink :* Pope. Han. Cap. *cold, the...hoodwink :* Theob. Cam. *cold, the hoodwink.* Johns. et cet.

86. *We haue*] *We've* Pope, +, Dyce ii, iii.

88. *Greatneſſe*] *Greatntſſe* F_2.

97. *Loyall*] *royal* Pope.

verily, verily, though the adulterer do never so closely and cunningly *convey* his sin under a canopy, yet,' etc.—*The Plain Man's Pathway to Heaven*, 1599. And it is also found in the corresponding passage in Holinshed. [See *Appendix.*]—R. G. WHITE : We know that in the slang of Shakespeare's day it meant *purloin*. But the line is an obscure one throughout, yet rather, I think, from want of care in the writing than from corruption in the printing.—DYCE (*Gloss.*) : To manage secretly and artfully.—[R. G. WHITE (ed. ii.) : Shakespeare heedlessly used the word that he here caught from Holinshed, who makes Macduff reply : 'And I shall convey the matter so wisely that thou shalt be so satisfied at thy pleasure in such secret wise.'—ED. ii.]

85. **time**] See I, v, 61 ; I, vii, 81.

85. **hoodwinke**] DALGLEISH : A translation of Holinshed's 'that no man shall be aware thereof.'—CLARENDON : Perhaps it was originally a term of falconry, the hawks being hooded in the intervals of sport. In Latham's *Falconry*, 1615, 1618, 'to hood' is the term used for the blinding, 'to unhood,' for the unblinding.—NARES : Drayton has this word, which must mean the same as *Hoodman blind*. 'By moonshine many a night do give each other chase At hood-wink, barley-break,' etc.—*Polyolbion*, xxx, p. 1225.

87. **That**] ABBOTT (§ 277) : 'That' is still used provincially for *such* and *so* : e. g. 'He is *that* foolish *that* he understands nothing.' So *Hamlet*, I, v, 48. 'That' is more precise than *of that kind* or *such*. 'That,' meaning *such*, is used before the infinitive where we use the less emphatic *the*, as in the present instance.

96. **that**] For 'that' equivalent to *so that*, see I, ii, 72.

96, 97. **forge Quarrels**] RUSHTON (*Sh. Illust. by the Lex Scripta*, p. 87), referring to the Statute 7 Hen. IV., cap. vii, directed against 'les arrousmyths qe font plusours testes de setes & *quarelx* defectifs,' adds that Malcolm may use the word 'quarrel' in a double sense, because the verbs 'forge' and 'warrant' might be

Deſtroying them for wealth. 98
Macd. This Auarice
ſtickes deeper : growes with more pernicious roote 100
Then Summer-ſeeming Luſt : and it hath bin

99–102. Mnemonic, Warb.
100. *ſtickes*] *Strikes* Theob. conj. Han. Warb.
101. *Summer-ſeeming*] *summer-teeming* Theob. Han. Warb. Cap. *summer seeming* Johns. Var. '73. *summer-seeding* Heath, Var. '85, Steev. Var. '03, '13. *Summer-sinning* Jackson. *summer-beseeming* Coll. conj. *summer-swelling* Orger.

applied to the 'quarrels' mentioned in this statute, as well as to the word in its more usual legal acceptation.

100. **stickes**] THEOBALD (Nichols's *Lit. Ill.* ii, 530): I should think *strikes deeper;* a tree, or plant, is said by gardeners to *strike*, when it shoots its fibres out *deep* into the earth, and begins to feel its root.

101. **Summer-seeming**] THEOBALD: *Summer-teeming*, i. e. the Passion, which lasts no longer than the *Heat* of Life, and which goes off in the *Winter* of Age. Summer is the season in which Weeds get Strength, grow rank, and dilate themselves.—HEATH (p. 404): 'Summer-seeming' gives a very apt and proper sense; that is, Which hath no other inconvenience than that of an extraordinary heat for the time, such as we commonly experience in summer, and which is of no long duration. However, as the integrity of the metaphor, which is taken from the growth of a plant, and particularly the root of it, is not well preserved, I am inclined to believe Shakespeare wrote, 'summer-*seeding*,' i. e. Than lust, which, like a summer plant, runs up to seed during that season, and quickly afterwards dies away.—[STEEVENS in 1785 quoted Blackstone as the author of this conjecture, *summer-seeding*, although Heath anticipated the latter by twenty years. Attention was called to Heath's claims in the Anonymous Variorum edition of 1807; but with this exception, and that of the Cambridge Editors, every editor who has noticed the conjecture has accorded it to Blackstone. I have been unable to find where STEEVENS obtained this note of the eminent Justice: it is not in the list published by the *Shakespeare Society* in vol. xii. of their Papers.—ED.]—JOHNSON: When I was younger and bolder I corrected it thus: 'Than *fume, or seething* lust,' *i. e.* angry passion of boiling lust.—STEEVENS: Lust that *seems* as hot as *summer*.—MALONE: In Donne's poems [*Love's Alchemy*.—CLARENDON] we meet with 'winter-*seeming*.'—HUDSON: The passion that burns awhile like summer, and like summer passes away; whereas the other passion, *avarice*, has no such date, but grows stronger and stronger to the end of life.—STAUNTON: We are unwilling to disturb the old text, though we have a strong persuasion that Shakespeare wrote 'summer-*seaming* lust,' *i. e.* lust *fattened* by summer heat.—CLARENDON: Befitting, or looking like, summer. Avarice is compared to a plant which strikes its roots deep and lasts through every season; lust to an annual which flourishes in summer and then dies.—ALLEN (MS): We should (I think) write thus: This avarice Sticks deeper—grows with more pernicious root—Than summer-'*seeming* lust. Shakespeare conceives of *avarice* ('the good old-gentlemanly vice' of Byron) as a plant of *Autumn* and *Winter*, deeper rooted, more lasting; of *Lust*, as a plant of *Summer*, earlier and more rapid in its growth, but less enduring. Lust is, therefore, a vice that naturally goes with (and in so far *beseems*) *Youth*, the *Summer* of life. 'Seeming,' then, is but *beseeming*, with its

The Sword of our ſlaine Kings: yet do not feare,
Scotland hath Foyſons, to fill vp your will
Of your meere Owne. All theſe are portable,
With other Graces weigh'd.
Mal. But I haue none. The King-becoming Graces,
As Iuſtice, Verity, Temp'rance, Stableneſſe,
Bounty, Perſeuerance, Mercy, Lowlineſſe,
Deuotion, Patience, Courage, Fortitude,
I haue no relliſh of them, but abound
In the diuiſion of each ſeuerall Crime,
Acting it many wayes. Nay, had I powre, I ſhould
Poure the ſweet Milke of Concord, into Hell,
Vprore the vniuerſall peace, confound
All vnity on earth.
Macd. O Scotland, Scotland.

103. *Foyſons*] *Poiſons* F_3F_4. *foyson* Ktly.
106–115. Mnemonic, Warb.
113. *Poure...Hell*] *Sow'r...hate* Han. *Sour...Hell* Jackson.
114. *Vprore*] *Uproot* or *Uptear* Ktly conj.

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prefix dropt, as in rapid or familiar conversation. Shakespeare so wrote elsewhere. It may be added that the idea crops out, in another form, a few lines below, in 'the king-becoming' graces.

103. **Foysons**] NARES: Plenty, particularly of harvest. *Foison*, Fr., which Menage and others derive from *fusio*. See Du Cange.—COLLIER: It is generally used in the singular.—CLARENDON: The word is still used in the south of England for the juice of grass, and in Scotland for the sap of a tree.

104. **meere**] See IV, iii, 173.

105. **Graces**] STAUNTON (*Athenæum*, 2 November, 1872): Read undoubtingly: *gifts*, the very word which is found in the corresponding dialogue in Holinshed.

106–109. **King-becoming . . . Fortitude**] H. A. METCALF: There may be in these twelve 'King-becoming graces' an indirect reference to the theological 'twelve fruits of the Holy Ghost' as enumerated in the Vulgate of *Galatians*, v, 22, 23, viz. love, joy, peace, patience, gentleness, goodness, long-suffering, meekness, faith, modesty, temperance, chastity. Cf. also lines 69–71.—*MS*, 20 April, 1902.—ED. ii.

108. **Perseuerance**] R. G. WHITE: Here accented on the second syllable.—CLARENDON: *Persèver* in Shakespeare has always the accent on the second syllable.

110. **rellish**] CLARENDON: Compare the use of *sapere* in Latin, as, e. g. Persius, *Sat.* i, ii: 'Cum sapimus patruos.'

113. **Hell**] STAUNTON: By 'hell' may be meant *confusion*, *anarchy*, *disorder*; and if so, we ought possibly to read, '*Sour* the sweet milk,' etc.

114. **Vprore**] DYCE (*Gloss.*): To throw into confusion.—CLARENDON: To break by the clamour of war. Compare the German *aufrühren*. We have no example of this verb elsewhere. *Uprear* has been suggested as an emendation.

Mal. If ſuch a one be fit to gouerne, ſpeake :
I am as I haue ſpoken.
Mac. Fit to gouern? No not to liue. O Natiõ miſerable!
With an vntitled Tyrant, bloody Sceptred,
When ſhalt thou ſee thy wholſome dayes againe?
Since that the trueſt Iſſue of thy Throne
By his owne Interdiction ſtands accuſt,
And do's blaſpheme his breed? Thy Royall Father
Was a moſt Sainted-King : the Queene that bore thee,
Oftner vpon her knees, then on her feet,
Dy'de euery day ſhe liu'd. Fare thee well,

119–124. Mnemonic, Warb.
119. Two lines, ending : *gouern?*... *miſerable!* Pope et seq.
Fit to gouern?] Italics, Sta.
125. *Sainted-King*] F_2F_3. *Sainted King* F_4.
126. *then*] *than* F_4.
126. *Oftner*] *Oft'ner* Knt, Coll. Sta. Hal. Wh. i, Ktly. *Oftener* Huds. Sing. ii, Dyce, Cam. Wh. ii.
127. *liu'd*] *lived* Cap. Var. '73, '78, '85, Steev, Var. Sing. i, Knt, Coll. Huds. Hal. *livèd* Dyce ii, iii.
Fare] *Oh fare* Pope, +.

117, 118. **If . . . spoken**] GERVINUS (p. 608) : We may object to this as unnatural. Yet in the embittered and suspicious state of mind of the orphaned, oft-tempted, and betrayed young man, it is not inconsistent that he should go so far in dissimulation towards the very man whom he would most gladly trust, and on whom his last hope is placed. In any case this gives us a much stronger impression of the contrast aimed at in the character. His enterprise against Macbeth is in the same way prudent and patient.—ED. ii.

122. **Since that**] For 'that' used as a conjunctional affix, see ABBOTT, § 287.

124. **blaspheme**] CLARENDON : That is, *slander;* the original sense of the word. Bacon, in his *Advancement of Learning*, i, 2, § 9, uses 'blasphemy' in the sense of *slander:* 'And as to the judgment of Cato the Censor, he was well punished for his blasphemy against learning.' And in the Prayer-book Version of *Psalm* cxix, 42, we find 'blasphemers' for 'slanderers.'

125. **Queene**] WORDSWORTH (p. 98) : Shakespeare seems to have confounded, whether purposely or not, the character of Margaret, who was Malcolm's *wife*, with that of his *mother*.

127. **Dy'de**] MALONE : An expression borrowed from *1 Cor.* xv, 31, 'I die daily.' —DELIUS : This refers to the daily mortification of the flesh by castigation, so that she only lived spiritually.

127. **Fare**] WALKER (*Vers.* p. 139) : To be pronounced as a disyllable. Certainly not *livèd;* Shakespeare would as soon have made *died* a disyllable.—DYCE (ed. i.) : I believe Walker is right as regards 'Fare.'—R. G. WHITE : I give this line as it is printed in Ff, lacking one unaccented syllable, because I believe this to be more in accordance with Shakespeare's free versification than it would be to make 'lived' a disyllable. At the same time I cannot agree with any part of Walker's objection to the latter arrangement. Shakespeare and his contemporaries made both [*lived* and *died*] disyllables or monosyllables, as occasion required.—DYCE (ed. ii.) :

Theſe Euils thou repeat'ſt vpon thy ſelfe,
Hath baniſh'd me from Scotland. O my Breſt,
Thy hope ends heere.
Mal. *Macduff*, this Noble paſſion
Childe of integrity, hath from my ſoule
Wip'd the blacke Scruples, reconcil'd my thoughts
To thy good Truth, and Honor. Diuelliſh *Macbeth*,
By many of theſe traines, hath ſought to win me
Into his power : and modeſt Wiſedome pluckes me
From ouer-credulous haſt : but God aboue
Deale betweene thee and me; For euen now
I put my ſelfe to thy Direction, and
Vnſpeake mine owne detraction. Heere abiure
The taints, and blames I laide vpon my ſelfe,
For ſtrangers to my Nature. I am yet
Vnknowne to Woman, neuer was forſworne,

129, 130. Mnemonic, Warb.
129. *Hath*] *Have* Rowe et seq.
140. *detraction*] *detractions* Cap. conj.
143. *Woman*] *women* Ff, Rowe, Pope.
forſworne] *forſwore* Ff, Rowe.

The late Mr W. W. Williams (*The Parthenon*, 1 Nov. 1862, p. 849) has shown that Walker is wrong by the following quotation from *Jul. Cæs.* III, i, 257, 'That ever *liv'd* in the tide of times.'

135. **traines**] CLARENDON : That is, *artifices*, *devices*, *lures*. Cotgrave gives 'Traine : . . . a plot, practise, conspiracie, deuise'; and 'Trainer : to weaue; also, to plot, contrive, practise, conspire, deuise.'—BAYNES (p. 312) : A technical term both in hawking and hunting : in hawking, for the lure, thrown out to reclaim a falcon given to ramble, or 'rake out,' as it is called, and thus in danger of escaping from the fowler; and in hunting, for the bait trailed along the ground, and left exposed to tempt the animal from his lair or covert, and bring him fairly within the power of the lurking huntsman. Thus Turbervile, 'When a huntsman would hunt a wolfe, he must *trayne* them by these means . . . there let them lay down their *traynes*. And when the wolves go out in the night to prey and to feede, they will crosse upon the *trayne* and follow it,' etc. Again, '— if they fayle to come into the *trayne*, then let him send out varlettes to *trayne* from about all the coverts,' etc.

140. **Vnspeake**] ABBOTT (§ 442) : *Un-* seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in-* to precede except in the form of *im-*. *In-* also seems to have been in many cases retained from the Latin. As a general rule, we now use *in-* where we desire to make the negative a part of the word, and *un-* where the separation is maintained,—'*un*true,' '*in*firm.' Hence *un-* is always used with participles. Perhaps also *un-* is stronger than *in-*. '*Un*holy' means more than 'not holy,' almost 'the reverse of holy.'

142. **For**] This passage is cited by ABBOTT (§ 148) as an example of the first meaning of 'for' as connected with *as being*. See III, i, 145. For the second meaning, see IV, ii, 46.

Scarſely haue coueted what was mine owne.
At no time broke my Faith, would not betray
The Deuill to his Fellow, and delight
No leſſe in truth then life. My firſt falſe ſpeaking
Was this vpon my ſelfe. What I am truly
Is thine, and my poore Countries to command:
Whither indeed, before they heere approach
Old *Seyward* with ten thouſand warlike men
Already at a point, was ſetting foorth:

150. *Whither*] *Whether* F_4.
they] D'Av. *thy* F_2.
heere approach] *here-approach* Pope et seq.

151. Seyward] Ff, Rowe, Pope. *Siward* Theob. et seq.

152. *Already*] *All ready* Rowe,+, Cap. Jen. Var. Mal. Ran. Steev. Var. Sing. i, Knt i. *All ready*, Mull.
foorth:] *foorth?* F_2. *forth?* F_3F_4. *forth.* Rowe et seq.

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150. **heere approach**] For adverbial compounds, see ABBOTT, § 429.

151. **Old Seyward**] CLARENDON: *Old Siward*, son of Beorn, Earl of Northumberland, rendered great service to King Edward in the suppression of the rebellion of Earl Godwin and his sons, 1053. According to Holinshed, p. 244, col. 1, who follows Hector Boece, fol. 249, b. ed. 1574, Duncan married a daughter of Siward. Fordun calls her 'consanguinea.' It is remarkable that Shakespeare, who seems to have had no other guide than Holinshed, on this point deserts him, for in V, ii, 5, he calls Siward Malcolm's uncle. It is true that 'nephew' was often used like 'nepos,' in the sense of grandson, but we know of no instance in which 'uncle' is used for 'grandfather.'

152. **point**] WARBURTON: This may mean *all ready at a time;* but Shakespeare meant more: he meant both time and place, and certainly wrote: 'All ready at *appoint*—' i. e. at the place *appointed*, at the rendezvous.—HEATH (p. 405): All ready provided with arms, and every other habiliment of war.—ARROWSMITH (*N. & Qu.* 28 May, 1853): Equivalent to, to be at a stay or stop—*i. e.* settled, determined, nothing farther being to be said or done: a very common phrase. [Various instances are given of its use in this sense.]—CLARENDON: *Resolved, prepared.* For this somewhat rare phrase compare Foxe's *Acts and Monuments*, p. 2092, ed. 1570: 'The Register there sittyng by, beyng weery, belyke, of tarying, or els perceauyng the constant Martyrs *to be at a point*, called vpon the chauncelour in hast to rid them out of the way.' So also in Bunyan's Life, quoted by Mr. Wilton Rix, *East Anglian Nonconformity, Notes*, p. vii.: 'When they saw that I was *at a point* and would not be moved nor persuaded, Mr Foster told the justice that then he must send me away to prison.' Compare Matthew's (1537) translation of *Is.* xxviii, 15: 'Tush, death and we are at a poynte, and as for hell, we haue made a condycion wyth it'; where it is used in the sense of *agreed*. Florio (s. v. *Punto*) gives, 'Essere in punto, to be in a readinesse, to be at a point.' 'At point,' without the article, is more common, as *Lear*, I, iv, 347, and III, i, 33; *Ham.* I, ii, 200. ['At length, when they were fallen at a point for rendring vp the hold, Duncane offered to send foorth of the castell into the camp greate prouision of vittels to refresh the armie,' etc.—Holinshed. See *Appendix*.]

Now wee'l together, and the chance of goodneſſe 153
Be like our warranted Quarrell. Why are you ſilent?
Macd. Such welcome, and vnwelcom things at once 155
'Tis hard to reconcile.
Enter a Doctor. 157

153. *the chance of*] *our chance, in* Han. *the chain of* Jackson.
153, 154. *goodneſſe Be like*] *good success Betide* Bailey (ii, 39).
154. *Be like*] *Be-link* Jackson.
warranted] *unwarranted* Cap. (corrected in Errata).
157. SCENE V. Pope, +.

153. **chance**, etc.] WARBURTON: May the lot Providence has decreed for us be answerable to the justice of our quarrel.—JOHNSON (*Obs.*): If there be not some more important error in the passage, it should at least be pointed thus: '— and the chance, of goodness, be,' etc. That is, may the event be, of the goodness of heaven (*pro justitia divina*), answerable to the cause.—JOHNSON: I am inclined to believe that Shakespeare wrote 'and the chance, O goodness, Be,' etc. This some of his transcribers wrote with a small *o*, which another imagined to mean *of*. The sense will then be, 'and O thou sovereign Goodness, to whom we now appeal, may our fortune answer to our cause.'—H. C. K. (*N. & Qu.* 15 Oct. 1853): The radical meaning of the word *belike* is to lie or be near, to attend; from which it came to express the *simple condition* or *state of a thing*. Now it is not easy to see why Malcolm should wish that 'chance' should 'be *like*'—i. e. similar to, their 'warranted quarrel'; inasmuch as that quarrel was most unfortunate and disastrous. Surely it is far more probable that Shakespeare wrote *belike* (*belicgan, geliggen*) as one word, and that the passage means simply: 'May good fortune attend our enterprise.'—STAUNTON: This passage has been inexplicable heretofore from 'Belike' being always printed as two words, *Be like*. The meaning is, And the fortune of goodness *approve* or *favour* our justifiable quarrel.—DELIUS: 'Chance of goodness' is equivalent to *successful issue*, and 'like' is also to be understood in connection with it:—may the issue correspond in goodness to our good, righteous cause. 'Chance of goodness' forms one idea like 'time of scorn,' *Oth.* IV, ii, 54.—CLARENDON: 'May the chance of success be as certain as the justice of our quarrel.' The sense of the word 'goodness' is limited by the preceding 'chance.' Without this, 'goodness' by itself could not have this meaning. It is somewhat similarily limited and defined by the word 'night' in *Oth.* I, ii, 35: 'The goodness of the night upon you, friends!' And by 'bliss,' *Meas. for Meas.* III, ii, 227: 'Bliss and goodness on you, father.' As in *Lear*, I, iv, 306, 'brow of youth' means 'youthful brow,' and in *Mer. of Ven.* II, viii, 42, 'mind of love' means 'loving mind.'

157. COLLIER (*Notes*, etc., p. 415): All that subsequently passes between Malcolm, Macduff, and a Doctor is struck out by the MS Corrector. After King James's death it was perhaps omitted.—THEOBALD (Nichol's *Lit. Illust.* ii, 623) was the first to note the bearing of this incident, as well as the reference in IV, i, 143, in determining the date of this play.—[J. W. HALES (*New Shakespeare Soc. Trans.* 26 June, 1874): This scene between Malcolm, Macduff, and the Doctor has long been thought an interpolation; but the question arises, if it is not an interpolation by Shakespeare himself? Is it not possible he may himself have inserted this passage for Court performance? I should myself shrink from saying the language of the passage is not Shakespeare's. I do not think one would be justified in expung-

Mal. Well, more anon. Comes the King forth I pray you?

Doct. I Sir: there are a crew of wretched Soules That ſtay his Cure: their malady conuinces The great aſſay of Art. But at his touch, Such ſanctity hath Heauen giuen his hand, They preſently amend. *Exit.*

Mal. I thanke you Doctor.

Macd. What's the Diſeaſe he meanes?

Mal. Tis call'd the Euill.

158, 159. One line, Rowe et seq. 163. *ſanctity*] *sanity* Theob. conj. (Sh. Restored. p. 23). 164. Exit.] Ff, Rowe,+. After line 165, Cap. et seq.

ing the Scene on such very slight causes of discredit as we have.—R. G. WHITE (ed. ii.): This passage about the king's evil has the air of an addition. . . . It should be remarked that Macduff's speech before the entrance of the doctor makes, with that on the entrance of Ross, a perfect verse. The king's-evil passage just cuts a verse in two.—ED. ii.]

161. **conuinces**] See I, vii, 75.—HARRY ROWE: One of my puppets, made out of a log of French walnut tree, contends that the word 'convince' is derived from *con* and *vaincre*, and ought to be used to express *over-power*, as Shakespeare has done; but my other gentlemen, cut out of English oak, have refused to permit the word to have any other signification than the modern English one; and it is in obedience to their opinion that I have substituted *defeats* for 'convinces.'

162. **assay**] Cotgrave gives: 'Preuve: f. *A proofe, tryall, essay, experiment, experience.*' In its abbreviated form, *say*, it is found in Jonson, *The Alchemist* (vol. iv, p. 42, ed. Gifford): 'This fellow will come, in time, to be a great distiller, And give a say . . . at the philosopher's stone.' For its use as a term in Venery, see NARES, s. v.

162. **Art**] CLARENDON: The utmost efforts of skilled physicians to cure it. Shakespeare, in using this phrase, was doubtless thinking of an 'assay of arms.' In *Oth.* I, iii, 18, 'assay of reason' rather refers to the assaying or testing of metals.

167. **Euill**] CLARENDON: The reference, which has nothing to do with the progress of the drama, is introduced obviously in compliment to King James, who fancied himself endowed with the Confessor's powers. The writer found authority for the passage in Holinshed, vol. i, p. 279, col. 2: 'As hath been thought he was enspired with the gift of Prophecie, and also to haue hadde the gift of healing infirmities and diseases. Namely, he vsed to help those that were vexed with the disease, commonly called the Kyngs euill, and left that vertue as it were a portion of inheritance vnto his successors the Kyngs of this Realme.' Edward's miraculous powers were believed in by his contemporaries, or at least soon after his death, and expressly recognised by Pope Alexander III. who canonized him. The power of healing was claimed for his successors early in the twelfth century, for it is controverted by William of Malmesbury, and asserted later in the same century by Peter of Blois, who held a high office in the Royal Household (see Freeman's *Norman Conquest*, vol. ii, pp. 527, 528). The same power was claimed for the kings of France, and

A moſt myraculous worke in this good King,
Which often ſince my heere remaine in England,
I haue ſeene him do : How he ſolicites heauen
Himſelfe beſt knowes : but ſtrangely viſited people
All ſwolne and Vlcerous, pittifull to the eye,
The meere diſpaire of Surgery, he cures,
Hanging a golden ſtampe about their neckes,

169. *heere remaine*] Ff, Rowe, Theob. ii, Warb. Johns. Coll. Wh. i, Hal. *here--remain* Pope, et cet.

170. *I haue*] *I've* Pope,+, Dyce ii, iii, Huds. ii, iii.

171. *ſtrangely viſited*] Ff, Rowe, Sing. Huds. i. *strangely-visited* Pope, et cet.

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was supposed to be conferred by the unction of the 'Sainte Ampoule' on their coronation. William Tooker, D.D., in his '*Charisma seu Donum Sanationis*,' 1597, while claiming the power for his own sovereign, Elizabeth, concedes it also to the Most Christian King ; but André Laurent, physician to Henry IV. of France, taxes the English sovereigns with imposture. His book is entitled, '*De Mirabilis trumas sanandi vi solis Galliæ Regibus Christianissimis divinitus concessa*,' etc., 1609. The Roman Catholic subjects of Elizabeth, perhaps out of patriotism, conceded to her the possession of this one virtue, though they were somewhat staggered to find that she possessed it quite as much after the Papal excommunication as before. James the First's practice of touching for the evil is mentioned several times in Nichols's *Progresses*, e. g. vol. iii, pp. 264, 273. Charles I. when at York, touched seventy persons in one day. Charles II. also touched, when an exile at Bruges, omitting, perhaps for sufficient reason, the gift of the coin. He practised with signal success after his restoration. One of Dr Johnson's earliest recollections was the being taken to be touched by Queen Anne in 1712 (Boswell, vol. i, p. 38). Even Swift seems to have believed in the efficacy of the cure (*Works*, ed. Scott, ii, 252). The Whigs did not claim the power for the Hanoverian sovereigns, though they highly resented Carte's claiming it for the Pretender in his *History of England*. [For information on this subject, see Chambers's *Book of Days*, vol. i, p. 82, and W. B. RYE, *England as Seen by Foreigners*, pp. 151, 275.]

170. **solicites**] WALKER (*Crit.* iii, 274) : *Solicit*, like many other words derived from the Latin,—as *religion* for *worship* or *service*, etc.,—had not yet lost its strict Latin meaning.—LETTSOM (*foot-note*) : The original signification of the Latin word seems to have been *to move*, and the various meanings attached to it by lexicographers are but modifications of this primary one. In the language of Shakespeare, Edward *solicited*, or *moved*, heaven by means known to himself ; Suffolk (*1 Hen. VI.* V, iii, 190) proposed to *solicit*, or move, Henry by speaking of the wonderful endowments of Margaret; and Hamlet (V, ii, 369), though his speech was cut short by death, seems to have been thinking of the events that had *solicited*, or *moved*, him to recommend Fortinbras as successor to the throne. [See SCHMIDT (*Lex.*) for examples of 'solicit' in sense of *to prevail by entreaty*.]

173. **meere**] ABBOTT (§ 15) : As in Latin ; equivalent to *unmixed with anything else ;* hence, by inference, *intact, complete*. In this case *the utter despair*. In accordance with its original meaning. 'not *merely*,' in Bacon, is used for *not entirely*. [For instances of this use of 'mere,' see SCHMIDT (*Lex.*) and Shakespeare *passim*.]

Put on with holy Prayers, and 'tis ſpoken
To the ſucceeding Royalty he leaues
The healing Benediction. With this ſtrange vertue,
He hath a heauenly guift of Propheſie,
And ſundry Bleſſings hang about his Throne,
That ſpeake him full of Grace.

Enter Roſſe.

Macd. See who comes heere.

Malc. My Countryman : but yet I know him nor.

Macd. My euer gentle Cozen, welcome hither.

Malc. I know him now. Good God betimes remoue
The meanes that makes vs Strangers.

Roſſe. Sir, Amen.

Macd. Stands Scotland where it did?

178. *guift*] F_2. *gift* F_3F_4.
179. *ſundry*] *ſondry* F_2.
181. SCENE VI. Pope, +.
Enter Roſſe] After line 183. Dyce, Sta. Booth, Irving.
183. *nor*] F_1.
184. *euer gentle*] Ff, Cam. *ever-gentle* Pope, et cet.
185. *God betimes*] Ff, D'Av. +, Var. '73, Jen. *God, betimes* Cap. et cet.
186. *The meanes*] *The meanes, the meanes* Ff. *The mean* Sing. ii, Coll. ii.
makes] *make* Han. Johns. Var. Mal. Ran. Steev. Var. Sing. i, Knt, Coll. Huds. i, Del. Hal.

174. **stampe**] STEEVENS: The coin called an *angel.* See *Mer. of Ven.* II, vii, 56. Its value was ten shillings.—CLARENDON: There is no warrant in Holinshed for the statement that the Confessor hung a golden coin or stamp about the necks of the patients. This was, however, a custom which prevailed in later days. Previously to Charles II.'s time some current coin, as an angel, was used for the purpose, but in Charles's reign a special medal was struck and called a 'touch-piece.' The identical touch-piece which Queen Anne hung round the neck of Dr Johnson is preserved in the British Museum.

175. **Prayers**] CHAMBERS (i, 84): A form of prayer to be used at the ceremony of touching for the king's evil was originally printed on a separate sheet, but was introduced into the *Book of Common Prayer* as early at 1684.—CLARENDON: It was left out in 1719.

175. **spoken**] ABBOTT (§ 200): Here used for *'tis said.* In line 180 'speak' is used for *describe.* [See this article for instances of the omission of the preposition after some verbs which can easily be regarded as transitive.]

183. **nor**] STEEVENS: Malcolm discovers Ross to be his countryman while he is yet at a distance by his dress.—[MANLY: Steevens's inference certainly seems proper; but it raises the question whether upon the Elizabethan stage the characters in this play appeared in Scotch dress.—SHERMAN: It is more than likely that the Scotsmen in this play appear in their distinctive national dress. That would please James and the Scotch folk of his court. In that case Malcolm would recognize the costume, but not the person.—ED. ii.]

186. **meanes**] STAUNTON: Used perhaps as *moans*, for *woes, troubles*, etc.

Roſſe. Alas poore Countrey,
Almoſt affraid to know it ſelfe. It cannot
Be call'd our Mother, but our Graue; where nothing
But who knowes nothing, is once ſeene to ſmile:
Where ſighes, and groanes, and ſhrieks that rent the ayre
Are made, not mark'd: Where violent ſorrow ſeemes
A Moderne extaſie: The Deadmans knell,
Is there ſcarſe ask'd for who, and good mens liues
Expire before the Flowers in their Caps,
Dying, or ere they ſicken.

189–198. Mnemonic, Pope, Warb.
193. *rent*] *rend* Rowe, +, Var. '73, Coll. Huds. Wh. Glo. Cam. Knt ii, Ktly.
195. *extaſie*] *ecſtaſie* F_4.
Deadmans] F_2. *Dead-man's* F_3F_4, Rowe, +. *dead man's* Johns. et cet.
196. *for who,*] *for whom?* Pope, Han. *for whom:* Theob. Warb. Johns. Var. Ran. Coll. Huds. Wh. i, Ktly. *for who;* Mal. et cet.
198–200. Two lines, ending *Relation;...griefe.* Theob. et seq.
198. *ere*] *e'er* Rowe, Han. Dyce ii, iii.

193. **rent**] STEEVENS: To *rent* is an ancient verb, which has been long ago disused. In *Cæsar and Pompey*, 1607: 'With *rented* hair, and eyes besprent with tears.'—MALONE: In *The Legend of Orpheus and Eurydice*, 1597: 'While with his fingers he his hair doth rent.'—CLARENDON: 'Rent' was used indifferently with *rend*, as the present tense of the verb. So also *girt* and *gird*.

195. **Moderne**] STEEVENS: Generally used by Shakespeare to signify *trite, common*, as in *As You Like It*, II, vii, 156.—NARES: I remember a very old lady, after whose death a miscellaneous paper of trifles was found among her property, inscribed by herself, 'odd and *modern* things.'—DYCE (*Gloss.*): 'Per modo tutto fuor del *modern*' uso.'—Dante, *Purg.* xvi, 42, where Biagioli remarks, '*Moderno*, s'usa quì in senso di *ordinario*.'—R. G. WHITE: That is, *a slight nervousness*.—CLARENDON: The emphasis must be on 'modern,' as 'ecstasy' is not antithetical to 'violent,' or 'sorrow.'

195. **extasie**] MURRAY (*N. E. D.*): The classical senses of ἔκστασις are 'insanity' and 'bewilderment'; but in late Greek the etymological meaning received another application, viz., 'withdrawal of the soul from the body, mystic or prophetic trance'; hence in later medical writers the word is used for trance, etc., generally. Both the classical and post-classical senses came into the modern languages, and in the present figurative use they seem to be blended.—ED. ii.

196. **who**] For redundant object and also instances of the neglect of the inflection of 'who,' see ABBOTT, §§ 274, 414.

198. **Dying**] HARRY ROWE: Dr Johnson, who had asserted that there were no trees in Scotland, has here lost a happy subject for the exercise of his good nature. What! Flowers in the Highlands! Yes, my dear departed friend, Heath-flowers in abundance. And it is to these flowers that Shakespeare alludes, it being customary with the Highlanders, when on a march, to stick sprigs of heath in their bonnets. We cannot say that a vegetable 'expires,' but, in common with animal life, it may be said to 'die.' The alteration gives sense to the passage.

198. **or**] See ABBOTT, § 131.

Macd. Oh Relation; too nice, and yet too true.
Malc. What's the neweſt griefe?
Roſſe. That of an houres age, doth hiſſe the ſpeaker,
Each minute teemes a new one.
Macd. How do's my Wife?
Roſſe. Why well.
Macd. And all my Children?
Roſſe. Well too.
Macd. The Tyrant ha's not batter'd at their peace?
Roſſe. No, they were wel at peace, when I did leaue 'em
Macd. Be not a niggard of your ſpeech: How gos't?
Roſſe. When I came hither to tranſport the Tydings
Which I haue heauily borne, there ran a Rumour
Of many worthy Fellowes, that were out,
Which was to my beleefe witneſt the rather,

199. *Oh Relation*] *Relation, oh!* Han.
and yet too] *yet* Steev. conj.
200. *What's*] *What is* Han. Cap. Var. '78, '85, Mal. Steev. Var. Sing. i, Coll. Huds. i, Wh. i.
neweſt] *new'st* Walker, Sing. ii, Ktly, Dyce ii, iii, Huds. ii.
201. *houres*] *houeres* F_2.
208. *'em*] Ff, D'Av.+, Jen. Dyce, Sta. Wh. Glo. Cam. Huds. ii, iii. *them* Cap. et cet.
209. *gos't*] F_2F_3. *go's it* F_4. *goes 't* Cap. Jen. Dyce, Sta. Wh. Glo. Cam. Huds. ii, iii. *goes it* Rowe, et cet.

199. **nice**] DELIUS: That is, *affected, elaborate.* It refers to the rhetorical style decked out with antitheses and metaphors in which Ross had announced the state of Scotland.—DYCE (*Gloss.*): Particular(?).—CLARENDON: It seems here to mean *fancifully minute, set forth in fastidiously chosen terms.* For a similar use of it, see *Tro. & Cress.* IV, v, 250.

200. **newest**] WALKER (*Vers.* 170): In reading this passage I feel as if Shakespeare must have written, *What's the new'st grief?*

202. **teemes**] CLARENDON: This verb is found with an objective case following in *Hen. IV:* V, ii, 51.

205. **Children**] For instances of 'children' pronounced as a trisyllable, see WALKER (*Vers.* 7), and ABBOTT, § 477.

208. **No . . . leaue 'em**] LIBBY: [See note on I, ii, 53.] Why does Ross lull Macduff's suspicions to sleep now only to tell him the sad news later? The orthodox answer has been *to break it gently.* But does he? Macduff is in a worse condition to hear this news when it comes than if it had come at first. The true reason is that until Ross is assured that Macbeth's fate is sealed he will not commit himself to the cause of Malcolm: having been assured that Malcolm and Macduff have powerful allies he proceeds to put himself on a friendly footing with them.—ED. ii.

208. **peace**] CLARENDON: We find the same sad play upon the double meaning of 'peace' in *Rich. II:* III, ii, 127.

212. **out**] COWDEN-CLARKE: This was a common phrase at a later period: 'He was *out* in the '45,' meaning he was engaged in the Scotch Rebellion of 1745.

213. **witnest**] STAUNTON: That is, *evidenced to my belief.*

For that I ſaw the Tyrants Power a-foot.
Now is the time of helpe : your eye in Scotland
Would create Soldiours, make our women fight,
To doffe their dire diſtreſſes.
Malc. Bee't their comfort
We are comming thither : Gracious England hath
Lent vs good *Seyward*, and ten thouſand men,
An older, and a better Souldier, none
That Chriſtendome giues out.
Roſſe. Would I could anſwer
This comfort with the like. But I haue words
That would be howl'd out in the deſert ayre,
Where hearing ſhould not latch them.
Macd. What concerne they,
The generall cauſe, or is it a Fee-griefe
Due to ſome ſingle breſt?
Roſſe. No minde that's honeſt
But in it ſhares ſome woe, though the maine part
Pertaines to you alone.
Macd. If it be mine

216. *make our*] *and make* Pope,+, Var. '73.
219. *We are*] *We're* Pope,+, Var. '73, Dyce ii, iii, Huds. ii, iii.
220. Seyward] *Siward* Theob. et seq.
223. *Would*] *'Would* Theob. Warb. Var. '78, '85, Mal. Var. Ran. Sing. Knt, Huds. Ktly.
223–226. Mnemonic, Warb.
226. *latch*] *catch* Rowe,+, Var. '73, '78, Jen.
227, 228. *What...they,...cauſe,*] Ff. *What? ... they ... cause?* Rowe, Pope, Han. *What...they?...cause*, Coll. Wh. i. *What...they? ... cause?* Theob. et cet.

213. **the rather**] See notes on III, i, 32.
214. **For that**] See note on IV, iii, 122.
217. **doffe**] CLARENDON : This is the only passage in Shakespeare where 'doff' is used metaphorically, except *Rom. & Jul.* II, ii, 47.
221. **none**] DELIUS : *There is* must be supplied. Such an ellipsis is very frequent in negative clauses ; thus in line 230 : 'No mind that's honest' stands for '*There is* no mind,' etc.
225. **would**] See I, vii, 40.
226. **latch**] WEDGWOOD : To catch. Anglo-Saxon, *læccan*, *gelæccan*, to catch, to seize ; Gael. *glac*, catch. The word seems to represent the sound of clapping or smacking the hand down upon a thing, or perhaps the snap of a fastening falling into its place. [See *Mid. N. D.* III, ii, 38, this edition.]
228. **Fee-griefe**] JOHNSON : A peculiar sorrow ; a grief that hath a single owner. —STEEVENS: It must, I think, be allowed that the Attorney has been guilty of a flat trespass on the Poet.

Keepe it not from me, quickly let me haue it.
Roſſe. Let not your eares diſpiſe my tongue for euer,
Which ſhall poſſeſſe them with the heauieſt ſound
That euer yet they heard.
Macd. Humh : I gueſſe at it.
Roſſe, Your Caſtle is ſurpriz'd : your Wife, and Babes
Sauagely ſlaughter'd : To relate the manner
Were on the Quarry of theſe murther'd Deere
To adde the death of you.
Malc. Mercifull Heauen :
What man, ne're pull your hat vpon your browes :
Giue ſorrow wordes ; the griefe that do's not ſpeake,
Whiſpers the o're-fraught heart, and bids it breake.
Macd. My Children too?

238. *Humh*] Ff, D'Av. Jen. *Humph* Mal. Coll. *Hum!* Rowe, et cet.

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235. **euer**] STAUNTON (*Athenæum*, 2 Nov. 1872): We should read, I think, *aye*. For notwithstanding all that has been said to the contrary, these repetitions [see line 237] are not Shakespearian.

236. **possesse**] For examples of 'possess' in sense of *inform*, see SCHMIDT (*Lex.*) or Shakespeare *passim*.—ED. ii.

238. **Humh**] HARRY ROWE: *Humph* supposes something of deliberation, which was not Macduff's case. His conception was instantaneous. I here [reading 'Ha!'] set the genius of Shakespeare against the old quartos and folios, *meo periculo*.

241. **Quarry**] WEDGWOOD: Among falconers any game flown at and killed.—Bailey. From the French *curée*, the entrails of the game which were commonly given to the dogs at the death. *Curée*, a dog's reward, the hounds' fee of, or part in, the game they have killed.—Cotgrave. The word is written *cuyerie* by De Foix in his *Miroir de la Chasse*, and was imported into English under the name of *querre*, or *querry*. The book of St. Albans instructs us in 'undoing' a hart to take out 'the tongue and the brains, laying them with the lights . . . to reward the hounds, *which is called the querry*.'—*N. & Qu.* 9 May, 1857. Considered with reference to the dogs, the *curèe* or *querre* was the practical object of the chase, and thus came to be applied to the game killed.

245. **speake**] STEEVENS: So in Webster's *Vittoria Corombona*, 'Those are the killing griefs, which dare not speak.'—COLLIER: The following is from Montaigne's *Essays*, by Florio, b. I, ch. 2, a work of which it is known Shakespeare had a copy, and of which he certainly elsewhere made use: 'All passions that may be tasted and digested are but mean and slight—*Curæ leves loquuntur, ingentes stupent.* Light cares can freely speake, Great cares heart rather breake.' [Seneca, *Hippolytus*, 607.—CLARENDON.]

246. **Whispers**] ABBOTT (§ 200): Often used without a preposition before a personal object. Rarely as here, or in *Much Ado*, III, i, 4.

247. **My Children too**] WERDER (p. 131) says that 'this utterance of Macduff's

Ro. Wife, Children, Seruants, all that could be found. 248
Macd. And I muſt be from thence? My wife kil'd too?
Roſſe. I haue ſaid. 250
Malc. Be comforted.
Let's make vs Med'cines of our great Reuenge,
To cure this deadly greefe.
Macd. He ha's no Children. All my pretty ones? 254

248, 249. *Wife...too?*] Ff, Rowe,+, Var. '73, Knt, Sta. Three lines, ending: *all...thence?...too?* Cap. et cet.
250. *I haue*] *I've* Pope, Theob. Han. Warb. Dyce ii, iii, Huds. ii, iii.
254–266. Mnemonic, Warb.
254, 255. *All...ſay All?*] One line, Han.

grief is a dramatic jewel of the first water. One can only compare the passage in *Wilhelm Tell*—also a masterpiece—wherein Melchthal bemoans the blinding of his father: "In die Augen sagt ihr? In die Augen? Redet!—Und ich Muss ferne sein! In seine beiden Augen? *Stauffacher:* Ich sagt's. Der Quell des Sehn's ist ausgeflossen; Das Licht der Sonne schaut er niemals wieder." ' Schiller's *Wilhelm Tell* was written after his translation of *Macbeth*.—ED. ii.

249. **must**] ABBOTT (§ 314): Is sometimes used by Shakespeare to mean no more than definite futurity. In the present instance, and in V, viii, 17, it seems to mean *is*, or *was*, *destined*.

254. **Children**] RITSON (p. 76): That is, Malcolm, not Macbeth.—STEEVENS: The meaning of this may be, either that Macduff could not, by retaliation, revenge the murder of his children, because Macbeth had none himself; or that if he had any, a father's feelings for a father would have prevented him from the deed. I know not from what passage we are to infer that Macbeth had children alive. Holinshed's *Chronicle* does not, as I remember, mention any. The same thought occurs again in *King John*, III, iv, 91: 'He talks to me that never had a son.' Again, *3 Hen. VI:* V, v, 63.—MALONE: The passage from *King John* seems in favour of the supposition that these words relate to Malcolm. That Macbeth had children at some period appears from what Lady Macbeth says, I, vii, 63. I am still more strongly confirmed in thinking these words relate to Malcolm, and not to Macbeth, because Macbeth *had* a son then alive, named Lulah. [See III, i, 75.] See Fordun, *Scoti-Chron.* l. v, c. viii. Whether Shakespeare was apprised of this circumstance cannot be now ascertained; but we cannot prove that he was unacquainted with it.—STEEVENS: My copy of the *Scoti-Chronicon* (Goodall's ed. vol. i, p. 252) affords me no reason for supposing that *Lulach* was a *son* of Macbeth. The words of Fordun are: 'Subito namque post mortem Machabedæ convenerunt quidam ex ejus parentela sceleris hujusmodi fautores, suum *consobrinum*, nomine *Lulach*, ignomine [sic. Qu. *agnomine?*—ED.] fatuum, ad Sconam ducentes, et impositum sede regali constituunt regem,' etc. Nor does Wyntown, in his *Cronykil*, so much as hint that this mock-monarch was the immediate offspring of his predecessor. It still therefore remains to be proved that 'Macbeth *had* a son *then* alive.' Besides, we have been already assured by himself, on the authority of the Witches, that his sceptre would pass away into another family, 'no son of his succeeding.'—BOSWELL: Malone confounded *Fordun* with *Buchanan*, whose words are these: 'Hæc dum Forfaræ geruntur, qui supererant Macbethi, *filium ejus Luthlacum* (cui

Did you ſay All? Oh Hell-Kite! All? 255
What, All my pretty Chickens, and their Damme
At one fell ſwoope? 257

255. *ſay All?*] *see All?* D'Av. *say all? what, all?* Theob. Warb. Johns.

255–257. *Oh...ſwoope*] In the margin, Pope, Han.

255. *Oh ... All?*] *what, all?* Pope. Han.

Oh Hell-Kite!] *O vulture! hell--kite!* Walker (Crit. ii, 15).

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ex ingenio cognomen inditum erat Fatuo) Sconam ductum regem appellant.' Fordun does not express this, indeed, but he does not contradict it. *Suum consobrinum* may mean *their* relation, *i. e.* of the same clan. Steevens's last argument might be turned the other way. That his son should not succeed him, would more afflict a man who *had* a son than one who was childless.—ANONYMOUS (qu. LITCHFIELD?): Macduff has *yet* no thought of vengeance. *Grief* has taken full possession of his soul. He again rebukes the cold philosophy of Malcolm in lines 259, 260, which the more inclines me to think that 'He has no children' was intended for Malcolm. . . . We do not believe that Shakespeare had any knowledge of such a fact [that Macbeth had a son named Lulah], or if he had, that he made any reference to it here. He was too good a judge of nature to employ Macduff's thoughts, at such a moment, on anything so uninteresting.—HARRY ROWE: The address is to Malcolm, in answer to the word 'comforted,' which did not accord with Macduff's feelings. Macbeth's anxiety to have the crown descend lineally shows that he then had children.—DUPORT: It would be difficult for the sublime to reach a higher point. Our Corneille himself has, I believe, never done anything more true, more simple, or more pathetic.—KNIGHT: One would imagine there could be no doubt of whom Macduff was thinking. Look at the whole course of the heart-stricken man's sorrow. He is first speechless; then he ejaculates 'my children too?' then 'my wife kill'd too?' And then, utterly insensible to the words addressed to him, '*He* [Macbeth] has no children.—All my pretty ones?'—HUNTER (ii, 197): Not, I fear, Macbeth has no children, and therefore cannot have a father's feelings; but he has no children, and therefore my vengeance cannot have its full retributive action. The thought was unworthy of Shakespeare, and it is to be classed with the still more heinous offence of the same kind, where Hamlet will not execute his intended vengeance on his uncle when he finds him at prayer.—ELWIN: Independent of the unprovoked and improbable rudeness of making a reply *at* his accepted sovereign, instead of *to* his kindly intended address, it is evident that the phrase refers directly to the terms of Malcolm's proposal, lines 252, 253.—DALGLEISH: It refers clearly to Malcolm.—CLARENDON: The words would be tame if applied to Malcolm.—HUDSON (ed. ii.): The true meaning, I have no doubt, is, that if Malcolm were a father, he would know that such a grief cannot be healed with the medicine of revenge.—[GERVINUS (p. 607): With Malone's interpretation the whole nobility of Macduff's character and its thorough contrast to Macbeth would be lost. This is one of the best examples to show how the clever actor will always be a better interpreter of Shakespeare than the most learned commentator. The most famous actors of Macduff in Garrick's time, Wilks and Ryan, saw in these words only the deepest expression of paternal agony, out of which Macduff arises only by degrees to composure and the desire for revenge.—ED. ii.]

256. **Damme**] HALLIWELL: This word would not now be employed in refer-

Malc. Diſpute it like a man.
Macd. I ſhall do ſo:
But I muſt alſo feele it as a man;
I cannot but remember ſuch things were
That were moſt precious to me: Did heauen looke on,
And would not take their part? Sinfull *Macduff*,
They were all ſtrooke for thee: Naught that I am,
Not for their owne demerits, but for mine
Fell ſlaughter on their ſoules: Heauen reſt them now.
Mal. Be this the Whetſtone of your ſword, let griefe
Conuert to anger: blunt not the heart, enrage it.
Macd. O I could play the woman with mine eyes,
And Braggart with my tongue. But gentle Heauens,
Cut ſhort all intermiſſion: Front to Front,
Bring thou this Fiend of Scotland, and my ſelfe
Within my Swords length ſet him, if he ſcape

258. *Diſpute*] *Endure* Pope, Han.
259. *do ſo*] Om. Pope, Han.
259, 260. One line, Rowe.
264. *ſtrooke*] F_2. *ſtrook* F_3F_4, Cap. *struck* D'Av. et cet.
268. *anger*] *wrath* Pope, +, Var. '73.
270. *Heauens*] *heav'n* Pope, +. *heaven!* Cap. Var. Mal. Ran. Steev. Var. Dyce ii, iii, Huds. ii, iii, Coll. iii.
270–274. *But gentle ... too.*] Mnemonic, Warb.
272. *Scotland, and my ſelfe*] Ff. *Scotland and myself,* D'Av. Pope. *Scotland and myself;* Theob. et cet.
273. *him, if*] *him...if* Ktly.

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ence to a *hen*, but there was nothing unusual in such a use of the word in Shakespeare's time. 'Yonge chickens even from the damme.'—Eliote's *Dictionarie*, ed. Cooper, 1559.

258. **Dispute**] STEEVENS: Contend with your present sorrow.

261, 262. **such . . . That**] For instances of the use of 'such' with relative words other than *which*, see ABBOTT, § 279.

267, 268. **griefe Conuert**] DALGLEISH: With this reading [as in the text] it is difficult to see whom, or what, 'grief' is to 'convert to anger'; but by taking 'convert' as an adjective, or participle, qualifying 'grief,' a good meaning is obtained; and the idea of not *blunting*, but enraging, his heart, appropriately follows up the suggestion that the reflections of Macduff's last speech should be the *whetstone* of his sword. —CLARENDON: 'Convert' is used intransitively in *Rich. II*: V, iii, 64.

270. **But**] DELIUS: It is here, and not at line 254, that the possibility of revenge on Macbeth first occurs to Macduff.

270. **Heauens**] DYCE (ed. ii.): F_2 reads, 'gentle *heaven*.' [My copy of F_2 reads, 'gentle *heavens*.'—ED.] I should have retained [*Heavens* of F_1] under the idea that, since we have before had '*heaven*' used as a plural, we might here accept '*heavens*' as singular,—were it not that in Macduff's preceding speech we have '*heaven* look on' and '*heaven* rest them now,' and at the conclusion of the present speech '*Heaven* forgive him too!'

Heauen forgiue him too.
Mal. This time goes manly: 275

274. *Heauen*] *Then heaven* Pope, +, Ktly. 275. *This time*] Ff, D'Av. Rowe i, Knt, Ktly. *This tune* Rowe ii, et cet.

274. **Heauen**] CLARENDON: Probably the original MS had 'May God' or 'Then God' or 'God, God,' as in V, i, 76, which was changed in the actor's copy to 'Heaven' for fear of incurring the penalties provided by the Act of Parliament (3 Jac. I.) against profanity on the stage.

274. **too**] HUDSON (ed. ii.): The little word 'too' is so used here as to intensify, in a remarkable manner, the sense of what precedes. Put him once within the reach of my sword, and if I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also: or perhaps it is, then I am as bad as he, and may God forgive us both.

275. **time**] GIFFORD (*Massinger's Works*, vol. ii, p. 356): The Commentators might have spared their pains [in changing 'time' to *tune*], since it appears from numberless examples that the two words were once synonymous. 'Time,' however, was the more ancient and common term; nor was it till long after the age of Massinger that the use of it, in the sense of harmony, was entirely superseded by that of *tune*.—COLLIER: 'Time' could here scarcely be right, even were we to take Gifford's statement for granted. No misprint could be more easy than 'time' for *tune*, and *vice versâ*; and perhaps none was more frequently committed.—ELWIN: Shakespeare has, in several instances, used *tune* in this figurative sense, but in no case has he so applied the word 'time,' nor anywhere employed it as synonymous with *tune*.—DYCE: Who, except Knight, will suppose that Gifford would have defended the reading 'time' in such a passage as this?—R. G. WHITE (*As You Like It*, V, iii, 37): In the MS of any period it is very difficult to tell 'time' from *tune*, except by the dot of the *i*, so frequently omitted. I can speak from experience that in ninety-nine cases out of a hundred in which 'time' is written, it will be at first put in type as *tune*. (*King John*, III, iii, 26, 'I had a thing to say, But I will fit it to some better *time*,' where the original has *tune*.) 'Time' and *tune* were never used as synonymous.

275. **manly**] See III, v, 4.—CLARENDON: In adjectives which end in '-ly,' the familiar termination of the abverb, we find the adjective form frequently used for the latter, as in *Hamlet*, I, ii, 202: 'Goes slow and stately by them.' So also in the Liturgy, 'godly and quietly governed.'—COLERIDGE (i, 251): How admirably Macduff's grief is in harmony with the whole play! It rends, not dissolves, the heart. 'The tune of it goes manly.' Thus is Shakespeare always master of himself and of his subject,—a genuine Proteus;—we see all things in him, as images in a calm lake, most distinct, most accurate,—only more splendid, more glorified. This is correctness in the only philosophical sense. But he requires your sympathy and your submission; you must have that recipiency of moral impression without which the purposes and ends of the drama would be frustrated, and the absence of which demonstrates an utter want of all imagination, a deadness to that necessary pleasure of being innocently,—shall I say deluded?—or rather, drawn away from ourselves to the music of noblest thought in harmonious sounds. Happy he, who not only in the public theatre, but in the labours of a profession, and round the light of his own hearth, still carries a heart so pleasure-fraught.

Come go we to the King, our Power is ready,
Our lacke is nothing but our leaue. *Macbeth*
Is ripe for ſhaking, and the Powres aboue
Put on their Inſtruments : Receiue what cheere you may,
The Night is long, that neuer findes the Day. *Exeunt*

Actus Quintus. Scena Prima.

Enter a Doctor of Phyſicke, and a Wayting Gentlewoman. 3

277–279. Macbeth...*may*] Mnemonic, Warb.

278. *ſhaking*] *ſhocking* Mull conj.

1. Actus Quintus. Scena Prima.] Act V. sc. i. Rowe. Act IV. sc. iii. Irving, Robertson. Dunsinane. Cap. An Antichamber in Macbeth's Castle. Rowe, et cet. (subs.)

2, 3. Wayting Gentlewoman.] Gentlewoman. Pope, +.

279. **Put on**] STEEVENS: That is, encourage, thrust forward us, their instruments, against the tyrant. So in *Lear*, I, iv, 227. Again, in Chapman, *Iliad*, xi. : 'For Jove makes Trojans instruments, and virtually then Wields arms himself,' [l. 280].—CLARENDON: The phrase 'to put upon' is found in a similar sense in *Meas. for Meas.* II, i, 280: 'They do you wrong to put you so oft upon't,' *i. e.* to make you serve the office of constable.

279. **Instruments**] For ABBOTT'S scansion, see II, iv, 14.

1. **Scena Prima**] MAGINN (p. 170, foot-note) says that this scene is in blank verse 'and so palpably' that he 'wonders it could ever pass for prose.'—RITTER: After the stormy close of the preceding Act, the placid calm of this chamber, the subdued whispering of the Gentlewoman and the Doctor, and of Lady Macbeth herself, impart a feeling of horror.—HUDSON (ed. ii.): I suspect that the matter of this scene is too sublime, too austerely grand, to admit of anything so artificial as the measured language of verse ; and that the Poet, as from an instinct of genius, felt that any attempt to heighten the effect by any arts of delivery would impair it. The very diction of the closing speech, nobly poetical as it is, must be felt by every competent reader as a letting down to a lower intellectual plane. Is prose then, after all, a higher style of speech than verse? There are parts of the New Testament which no possible arts of versification could fail to enfeeble.—[A. H. TOLMAN (*Atlantic Monthly*, Feb. 1892): In this scene . . . it is the invisible world of moral reality which is made strangely manifest before our eyes. Lady Macbeth would not reveal those guilty secrets for all the wealth of all the world, but in the awful war that is raging in her breast her will is helpless. Her feet, her hands, her lips conspire against her. In the presence of the awful, unseen Power that controls her poor, divided self, we hush the breath and bow the head.—E. K. CHAMBERS: It is not quite easy to see why prose is used in this scene. Perhaps it appeared proper to the broken utterances of sleep-walking ; and of course the Doctor and Gentlewoman, whose emotions are on a lower plane throughout, could not be allowed to use blank verse if Lady Macbeth did not.—ED. ii.]

2. **Doctor of Physicke**] COLLIER: The English 'Doctor,' introduced in the pre-

Doct. I haue too Nights watch'd with you, but can perceiue no truth in your report. When was it ſhee laſt walk'd?

Gent. Since his Maieſty went into the Field, I haue ſeene her riſe from her bed, throw her Night-Gown vpon her, vnlocke her Cloſſet, take foorth paper, folde it, write vpon't, read it, afterwards Seale it, and againe re-

4. *too*] *two* Ff et seq. 9. *foorth*] *forth* F_3F_4 et seq.

ceding scene, must also have been a Doctor of Physic, though not so described in the old editions.

6. **walk'd**] BUCKNILL (p. 38): Whether the deep melancholy of remorse tends to exhibit itself in somnambulism is a fact which, on scientific grounds, may be doubted.

7. **Field**] STEEVENS: This is one of Shakespeare's oversights. He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers. That he could *not go into the field* is observed by himself with splenetic impatience, V, v, 4–8. It is clear also, from other passages, that Macbeth's motions had long been circumscribed by the walls of his fortress. The truth may be that Shakespeare thought the spirit of Lady Macbeth could not be so effectually subdued, and her peace of mind so speedily unsettled by reflection on her guilt, as during the absence of her husband. For the present change in her disposition, therefore, our Poet (though in the haste of finishing his play he forgot his plan) might mean to have provided, by allotting her such an interval of solitude as would subject her mind to perturbation, and dispose her thoughts to repentance. It does not appear, from any circumstance within the compass of this drama, that she had once been separated from her husband after his return from the victory over Macdonwald and the king of Norway.—ANONYMOUS (qu. LITCHFIELD?): Did Shakespeare mean more, here, by Macbeth's going *into the field*, than his leaving his Castle for some time to superintend the fortifications of Dunsinane, and to inspect his troops, which are not to be supposed to have been confined *within* the fortress until Macbeth heard of the approach of Malcolm and his formidable army? The nobility were leaving him, and Ross has said that he 'saw the tyrant's power afoot.' His Majesty's presence 'in the field' was therefore necessary in order to make serious preparation for the attack which, he well knew, was in contemplation. He was not *yet* 'surrounded with besiegers,' as Steevens states: he did not even know that the English force was advancing.——KNIGHT: In the next scene the Scotchmen say, 'the English power is *near*.' When an enemy is advancing from another country is it not likely that the commander about to be attacked would first go 'into the field' before he finally resolved to trust to his 'castle's strength'?—CLARENDON: We must suppose that Macbeth had taken the field to suppress the native rebels who were 'out,' see IV, iii, 212, and that the arrival of their English auxiliaries had compelled him to retire to his castle at Dunsinane.

8. **Night-Gown**] For references to this term, see II, ii, 89.

9. **paper**] RITTER: A reminiscence of the letter she received from Macbeth.—[SHERMAN: Seemingly, to communicate with her husband. Having been so long the controlling genius of Macbeth's destiny, she is striving in her dreams to guide him still. Most of her words, in the present instance, are addressed to him.—ED. ii.]

turne to bed; yet all this while in a moſt faſt ſleepe.

Doct. A great perturbation in Nature, to receyue at once the benefit of ſleep, and do the effects of watching. In this ſlumbry agitation, beſides her walking, and other actuall performances, what (at any time) haue you heard her ſay?

Gent. That Sir, which I will not report after her.

Doct. You may to me, and 'tis moſt meet you ſhould.

Gent. Neither to you, nor any one, hauing no witneſſe to confirme my ſpeech. *Enter Lady, with a Taper.*

12. *receyue*] *receive* Ff et seq.
17. *report*] *repeat* Warb. conj.
20. Enter...Taper] After *comes:* line 21, Dyce, Sta. Huds. ii.
20. Lady,] Ff. Queen, Sta. Lady Macbeth, Rowe, et cet.

13. **watching**] CLARENDON: So Holland's *Pliny*, xiv, 18: 'It is reported that the Thasiens doe make two kinds of wine of contrary operations: the one procureth sleepe, the other causeth watching.' In the fourth line of this scene the word is used in our modern sense.

14. **slumbry**] HALLIWELL: 'Slombrye, slepysshe, *pesant.*'—Palsgrave, 1530. 'Here is the seat of soules, the place of sleepe and slumbry night.'—Phaer's *Virgil*, ed. 1600. [Sig. I 4, ed. 1620. For other instances of *-y* appended to nouns to form an adjective, see ABBOTT, § 450.]

18. DELIUS: The speeches of the Doctor in this scene have a certain cadence verging on blank verse, without quite gliding into it. This kind of rhythmical prose Shakespeare frequently uses when changing from verse to prose, in order to soften the change from the one to the other.

20. **Enter Lady, with a Taper**] BELL (p. 312): I should like her to enter less suddenly [than does Mrs Siddons]. A slower and more interrupted step, more natural. She advances rapidly to the table, sets down the light, and rubs her hand, making the action of lifting up water in one hand at intervals.—ED. ii.—ANON. (*Blackwood's Maga.* June, 1843, p. 711): Mrs Siddons' sleep-walking scene had one fault—it was too awful. She more resembled a majestic shade rising from the tomb than a living woman, however disturbed by wild fear and lofty passion. . . . She wanted the agitation, the drooping, the timidity. She spoke with the solemn tone of the voice from a shrine. She stood more the sepulchral avenger of regicide than the sufferer from its convictions. Her grand voice, her fixed and marble countenance, and her silent step, gave the impression of a supernatural being, the genius of an ancient oracle—a tremendous Nemesis.—ED. ii.—WILSON (p. 643): *North.* I am always inclined to conceive Lady Macbeth's night-walking as the summit, or topmost peak of all tragic conception and execution—in Prose, too, the crowning of Poetry! But it must be, because these are the *ipsissima verba*—yea, the escaping sighs and moans of the bared soul. There must be nothing, not even the thin and translucent veil of the verse, betwixt her soul showing itself, and yours beholding. Words which your 'hearing latches' from the threefold abyss of Night, Sleep, and Conscience! What place for the enchantment of any music is here? Besides, she speaks in a whisper. The Siddons did—audible distinctly, throughout the stilled immense theatre. Here music is not—sound is not—only an anguished soul's faint

Lo you, heere ſhe comes : This is her very guiſe, and vpon my life faſt aſleepe : obſerue her, ſtand cloſe. 21

Doct. How came ſhe by that light?

Gent. Why it ſtood by her : ſhe ha's light by her continually, 'tis her command. 25

Doct. You ſee her eyes are open.

Gent. I but their ſenſe are ſhut. 27

27. *ſenſe are*] Ff, Rowe i, Mal. Var. '21, Del. *sense' are* Walker, Dyce, Robertson. *senses are* Ktly. *sense is* D'Av. et cet.

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breathings—gaspings. And observe that Lady Macbeth carries—a candle—besides washing her hands—and besides speaking prose—three departures from the severe and elect method, to bring out that supreme revelation. I have been told that the great Mrs Pritchard used to touch the palm with the tips of her fingers, for the washing, keeping candle in hand;—that the Siddons first set down her candle, that she might come forwards and wash her hands in earnest, one over the other, as if she were at her wash-hand stand, with plenty of water in her basin—that when Sheridan got intelligence of her design so to do, he ran shrieking to her, and, with tears in his eyes, besought that she would not, at one stroke, overthrow Drury Lane—that she persisted, and turned the thousands of bosoms to marble.—ED. ii.—CORSON (p. 249): The artistic purpose of this night-walking scene appears to be, to reflect the real womanly nature of Lady Macbeth to which she did such violence in the part she took upon herself to play, that it suffered, for a time, a total eclipse. —ED. ii.—W. CARLETON (in *Appendix* to *Some of Sh.'s Female Characters*, p. 403): There is in [Helen Faucit's sleep-walking scene] such a frightful reality of horror—such terrible revelations of remorse—such struggles to wash away, not the blood from the hand, but the blood from the soul, as made me shudder. . . . How the deadly agonies of crime were portrayed by the parched mouth, that told of the burning tortures within! And when you looked on those eyes, or those corpse-like hands, now telling their unconscious tale of crime, and thought of their previous energy in urging ón its perpetration, you could not help looking fearfully for a moment into your own heart, and thanking God you were free from the remorse of murder.—ED. ii.—PFEIL (*Deutsche Revue*, Feb. 1894, p. 239): As regards the symptoms of somnambulism. The affection is a convulsive condition in which the muscular power is greatly increased. The sufferer sees, as it were, with the outstretched finger-tips—for the most part this is the rule—while the open, sightless eyes stare continually into vacancy. The movements are erratic and much more energetic than in the waking state; never slow, gliding or languid, as though drunk with sleep. It would be most correct and, for the audience, most realistic should Lady Macbeth rush hastily across the stage with an impetuous run—neither gliding nor tottering—as was done by one of our celebrated actresses (Krelinger). In her right hand she carries a candle, rather than a candelabrum. The candle should be carried straight, not crooked; since, as is well known, a somnambulist walks in security along the edge of a roof, and would assuredly carry a light straight. The left arm should be stretched out with fingers outspread as though feeling the way.—ED. ii.

27. **sense are**] For the plurals of substantives ending in *s*, see note by WALKER,

Doct. What is it ſhe do's now? 28
Looke how ſhe rubbes her hands.

Gent. It is an accuſtom'd action with her, to ſeeme 30
thus waſhing her hands: I haue knowne her continue in this a quarter of an houre.

Lad. Yet heere's a ſpot.

Doct. Heark, ſhe ſpeaks, I will ſet downe what comes from her, to ſatisfie my remembrance the more ſtrongly. 35

La. Out damned ſpot: out I ſay. One: Two: Why then 'tis time to doo't: Hell is murky. Fye, my Lord, fie, a Souldier, and affear'd? what need we feare? who knowes it, when none can call our powre to accompt: yet who would haue thought the olde man to haue had ſo much 40 blood in him.

35. [Taking out his Tables. Cap. Coll. ii. (MS).
ſatisfie] *fortifie* Warb.
37. *murky.*] Ff, D'Av.+, Cap. Jen. Cam. *murky!* Var. '73, et cet.
38. *affear'd?*] *afraid* Rowe,+, Var. '73, '78, '85, Ran. *afear'd* Mal. et cet.
38, 39. *feare? who ... accompt:*] F_2, D'Av. *feare? who ... account:* F_3F_4. *fear who...account*— Rowe ii, Pope. *fear who...account?* Theob. et cet.
41, 51. *blood*] *bloud* F_3F_4.
41. *him.*] Ff, D'Av. Glo. Wh. ii. *him!* Knt. *him?* Rowe, et cet.

II, iv, 18.—R. G. WHITE: From Shakespeare's use of 'sense' elsewhere, it would seem that the reading of F_1 is a misprint, due, perhaps, to a compositor's mistaking 'sense' for a plural noun.—DELIUS: Shakespeare wrote 'are' on account of the plural contained in 'their,' and because the senses of two eyes are referred to.—KEIGHTLEY: 'Sense' may be a collective.—CLARENDON: Perhaps the transcriber's eye was caught by the 'are' of the preceding line. See *Mer. of Ven.* IV, i, 255, 'Are there balance here to weigh,' and *Rich. II:* IV, i, 312, 'Whither you will, so I were from your sights.'

35. **satisfie**] COLLIER (ed. ii.): We feel convinced that Shakespeare's word was *fortify*. The MS Corrector makes no emendation. [See *Text. Notes.*]

36, 37. **One: Two . . . doo't**] BELL (p. 312): Mrs Siddons here stood listening eagerly. Then spoke in a strange unnatural whisper.—[Lady Macbeth is here, I think, referring to the strokes of the bell, which Macbeth is to accept as a signal that all is quiet.—See II, i, 45.—ED. ii.]

37. **murky**] STEEVENS: She certainly imagines herself here talking to Macbeth, who (she supposes) had just said, *Hell is murky* (i. e. hell is a dismal place to go to in consequence of such a deed), and repeats his words in contempt of his cowardice.—CLARENDON: We do not agree with Steevens. Lady Macbeth's recollections of the deed, and its motives, alternate with recollections of her subsequent remorse, and dread of future punishment.

39. **accompt**] RUSHTON (*Sh. a Lawyer*, p. 37): Reference seems to be here made to the ancient and fundamental principle of the English Constitution, that the king can do no wrong.

40, 41. **so much blood in him**] HARRY ROWE: It is well known that as we

Doct. Do you marke that? 42
Lad. The Thane of Fife, had a wife: where is ſhe now?
What will theſe hands ne're be cleane? No more o'that
my Lord, no more o'that: you marre all with this ſtar- 45
ting.
Doct. Go too, go too:
You haue knowne what you ſhould not.
Gent. She ha's ſpoke what ſhee ſhould not, I am ſure 49

42. [Writing. Coll. ii.
43. [Sings. Nicholson ap. Cam.
had...where] *Had... Where* Cap.
44. *ne're*] *neere* F_2.
45. *this*] Om. Ff, Pope, Han.
45, 46. *ſtarting*] *ſtating* F_2.
47, 48. Prose, Pope et seq.

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advance in life the arterial system increases in rigidity, so that the same vessels are not able to contain the same quantity of blood as in youth.

43. **The Thane . . . a wife**] WILSON (p. 644): *North.* Of all the murders Macbeth may have committed, she knew beforehand but of ONE—Duncan's. The haunted somnambulist speaks the truth—the whole truth, and nothing but the truth. *Talboys.* 'The Thane of Fife had a wife.' Does not that imply that she was privy to *that* murder? *North.* No. Except that she takes upon herself all the murders that are the offspring, legitimate or illegitimate, of that First Murder. But we *know* that Macbeth, in a sudden fit of fury, ordered the Macduffs to be massacred, when, on leaving the Cave, Lenox told him of the Thane's flight. *Talboys.* That's decisive. *North.* A woman, she feels for a murdered woman. That is all—a touch of nature —from Shakespeare's profound and pitiful heart.—ED. ii. [See LIBBY'S note on the 'Messenger,' IV, ii, 75.—BELL (p. 312): Mrs Siddons said this in a very melancholy tone.—ED. ii.]

44. **cleane**] STEEVENS: A passage somewhat similar occurs in Webster's *Vittoria Corombona*, etc., 1612, [vol. i, p. 146, ed. Dyce]: '— Here's a white hand: Can blood so soon be wash'd out?'—CLARENDON: Certainly Webster had *Hamlet*, IV, v. 175, in his mind when he made Cornelia say, a few lines before: 'There's rosemary for you;—and rue for you;—Heart's-ease for you.' [Webster, in this scene, apparently had in mind *Lear* and *Cymbeline*, as well as *Hamlet*.—ED.—BELL (p. 312): Mrs Siddons pronounced this in a tone of melancholy peevishness.—LADY CHARLEMONT (*New Sh. Soc. Trans.* 1876, p. 197): It was the great wish of Rachel, the mighty, to act Lady Macbeth. When told that Mrs Siddons had exhausted all ideas about the part—especially with respect to the Sleep-Walking scene—she replied, 'Ah! mais j'ai une ideé moi—*je lecherais ma main.*'—ED. ii.]

45, 46. **starting**] STEEVENS: Alluding to Macbeth's terror at the banquet.—[BELL (p. 312): Mrs Siddons said this in an eager whisper.—ED. ii.]

47. **Go too**] CLARENDON: An exclamation implying reproach and scorn. Compare *Hamlet*, I, iii, 112. See also *St. James*, iv, 13, v, 1. Elsewhere it implies encouragement to set about some work, like the French, *allons*. See *Genesis*, xi, 3, 4, 7. [For numerous examples of Shakespeare's use of this phrase, see BARTLETT: *Concordance*, s. v. 'go to.'—ED. ii.]

47, 48. **Go too . . . should not**] DARMESTETER: These lines are addressed to the Gentlewoman.—ED. ii.

of that: Heauen knowes what ſhe ha's knowne.

La. Heere's the ſmell of the blood ſtill: all the perfumes of Arabia will not ſweeten this little hand. Oh, oh, oh.

Doct. What a ſigh is there? The hart is ſorely charg'd.

Gent. I would not haue ſuch a heart in my boſome, for the dignity of the whole body.

Doct. Well, well, well.

Gent. Pray God it be ſir.

51. *the blood*] *bloud* F_3F_4, Rowe, Pope, Han.
56. *the dignity*] *dignity* F_3F_4, Rowe i.
57. *well.*] Ff, D'Av. Del. Sing. ii, Ktly. *well*— Rowe, et cet.
58. *Pray*] '*Pray* Steev. Var. Sing. Knt, Huds. Ktly.

51. **smell**] VERPLANCK: It was, I believe, Madame de Staël who said, somewhat extravagantly, that the smell is the most poetical of the senses. It is true that the more agreeable associations of this sense are fertile in pleasing suggestions of placid, rural beauty, and gentle pleasures. Shakespeare, Spenser, Ariosto, and Tasso abound in such allusions. Milton, especially, who luxuriates in every variety of 'odorous sweets' and 'grateful smells,' delighted sometimes to dwell on the 'sweets of groves and fields,' the native perfumes of his own England—'The smell of grain, or tedded grass, or kine, Or dairy;—' and sometimes pleasing his imagination with the 'gentle gales' laden with 'balmy spoils' of the East; and breathing—'Sabean odours from the spicy shores Of Araby the blest.' But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the *Agamemnon* of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atrides, as ominous of his approaching murder. These two stand alone in poetry; and Fuseli, in his Lectures, informs us that when, in the kindred art of painting, it has been attempted to produce tragic effect through the medium of ideas drawn from this 'squeamish sense,' even Raphael and Poussin have failed, and excited disgust instead of terror or compassion. He justly remarks that 'taste and smell, as sources of tragic emotion, seem scarcely admissible in art or in the theatre, because their extremes are nearer allied to disgust, or loathsome or risible ideas than to terror.'

53. **Oh, oh, oh**] BELL (p. 313): Mrs Siddons uttered this with a convulsive shudder—very horrible.—ED. ii.

54. **What a sigh is there**] ANON. (*Cornhill Magazine*, Feb. 1889): We cannot help being reminded by this scene of that pathetic description of the last days of Queen Elizabeth, and, when we read Sir Robert Carey's touching account of his interview with her, 'Shee toake mee by the hand, wrung it hard, and said, "No, Robin, I am not well," and then discoursed with me of her indisposition, and in her discourse she fetched not so few as forty or fifty *great sighes*. I was grieved at the first to see her in this plight: for in my lifetime before I never knew her fetch a sigh but *when the Queene of Scots was beheaded.*'—ED. ii.

Doct. This diſeaſe is beyond my practiſe : yet I haue knowne thoſe which haue walkt in their ſleep, who haue dyed holily in their beds.

Lad. Waſh your hands, put on your Night-Gowne, looke not ſo pale : I tell you yet againe *Banquo*'s buried ; he cannot come out on's graue.

Doct. Euen ſo?

Lady. To bed, to bed : there's knocking at the gate : Come, come, come, come, giue me your hand : What's done, cannot be vndone. To bed, to bed, to bed.

Exit Lady.

Doct. Will ſhe go now to bed?

Gent. Directly.

Doct. Foule whiſp'rings are abroad : vnnaturall deeds Do breed vnnatur all troubles : infected mindes To their deafe pillowes will diſcharge their Secrets : More needs ſhe the Diuine, then the Phyſitian : God, God forgiue vs all. Looke after her,

64. *on's*] *of his* Pope, +, Var. Mal. Ran. Steev. Var. Sing. i, Del. *of's* Cap. *on his* Ktly.
70–81. Om. Booth, Irving.
72. *whiſp'rings*] *whiſperings* F_4.
76. *God, God*] *Good God* Pope, Han.

58. **Pray . . . sir**] HUDSON (ed. iii.) : Does the Gentlewoman misunderstand the Doctor's 'Well, well, well,' or does she mean this as a further hint how dreadful the thing is? At all events, I have long been wont to pause upon it as one of the Poet's quiet, unobtrusive master-strokes of delineation.—ED. ii.

61. **beds**] HUNTER (ii, 197) : Shakespeare was afraid lest the audience should go away from so impressive a scene as this, with the persuasion that sleep-walking was *always* to be taken as a sign of a burthened conscience. This gentle and kind-hearted man therefore adds this expression as a protection of the persons subject to it.

63. **Banquo's**] HUNTER (ii, 197) : Query if it ought not to be *Duncan?* The mind of the Lady seems to have been intent, almost entirely, on the death of Duncan.

64. **on's**] See ABBOTT (§ 182), and I, iii, 91.

65. **Euen so**] RITTER : The Doctor here begins to discern the cause of the Lady's sleep-walking. Up to this point he has been in doubt whether it be due to physical or mental causes.

67, 68. **What's . . . vndone**] TWEEDIE : Not a single sentiment of repentance is betrayed in her sleep any more than in the course of her whole criminal career. Nothing like remorse can be discovered from her expressions. In truth, the only feeling of *human* nature which she, at any time, exhibits, and that alone which redeems her from being an incarnate fiend, is the tender remembrance of her father, which prevented her plunging the poniard into the body of her sleeping sovereign, as she quitted her chamber purposely to do.—ED. ii.

Remoue from her the meanes of all annoyance,
And ſtill keepe eyes vpon her: So goodnight,
My minde ſhe ha's mated, and amaz'd my ſight.
I thinke, but dare not ſpeake.

Gent. Good night good Doctor. *Exeunt.*

Scena Secunda.

Drum and Colours. Enter Menteth, Cathnes, Angus, Lenox, Soldiers.

Ment. The Engliſh powre is neere, led on by *Malcolm*,
His Vnkle *Seyward*, and the good *Macduff*.
Reuenges burne in them: for their deere cauſes

79. *ſhe ha's*] *sh'as* Pope, +.
mated] *'mated* Cap. (Errata).
1. Scene omitted, Booth, Irving, Robertson.
A Field with a wood at distance. Rowe. The Country near Dunsinane. Cap. et cet.
2. Drum and Colours.] Om. Rowe, +.
Cathnes] Caithness Dyce, Sta. Cam. Wh. ii.
3. Lenox] Lenx F_2.
5. Seyward] Siward Theob. et seq.
6–8. *for...man.*] Om. as spurious, Anon. ap. Cam.

77. **annoyance**] DELIUS: Lest the Lady in her despair might commit suicide.—CLARENDON: This word was used in a stronger sense than it is now. [See *Rich. II:* III, ii, 16; also *Tro. & Cress*, I, iii, 48.—ED. ii.]

79. **mated**] JOHNSON: That is, *astonished, confounded.*—MALONE: The orignal word was *amate*, which Bullokar, 1616, defines 'to dismay, to make afraid.'—HALLIWELL: 'He hath utterly *mated* me.'—Palsgrave, 1530.—CORSON (note on 'wynter, that him naked made and mate.'—Chaucer, *Legende of Good Women*, line 126): Subdued, dejected, struck dead; Fr. *maté*. 'Whan he seyh hem so piteous and so *maat*.'—*Cant. Tales*, 957. 'O Golias, . . . How mighte David make thee so *mate?*'—*Ibid.* 5355. The word still lives in *check-mate.*—CLARENDON: Cotgrave has: '*Mater.* To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome.' The word, originally used at chess, from the Arabic *sháh mát*, 'the king is dead,' whence our 'check-mate,' became common in one form or other in almost all European languages. See BACON, *Essay* xv.: 'Besides, in great oppressions, the same things, that provoke the patience, doe withall mate the courage.' 'Mate,' to match, is of Teutonic origin. Both senses of the word are played upon, *Com. of Err.* III, ii, 54. We have the form 'amated' in Fairfax's *Tasso*, Bk, xi, st. 12: 'Upon the walls the Pagans old and young Stood hush'd and still, amated and amazed.'

5. **Vnkle**] 'King Duncane hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them, called Malcolme, prince of Cumberland,' etc.—Holinshed. See *Appendix.*—ED. ii.—FRENCH (p. 296) shows that 'warlike Siward' had a truer claim than Banquo to be called the ancestor of Kings 'That two-fold balls and treble sceptres carry.

Would to the bleeding, and the grim Alarme 7
Excite the mortified man.
Ang. Neere Byrnan wood
Shall we well meet them, that way are they comming. 10
Cath. Who knowes if *Donalbane* be with his brother?

7. *Would...Alarme*] Om. Ff, Rowe.
8. *mortified*] *milkiest* Anon. ap. Cam.
9. *Byrnan*] *Byrnam* F_3. *Birnam* F_4.
10. *well*] Om. F_3F_4, Rowe i.

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6. **Reuenges**] CLARENDON: For other similar plurals, see *Timon*, V, iv, 16, 17, and 'loves' in V, viii, 80.

6. **deere**] That is, *hard, severe, grievous*. See MURRAY, *N. E. D.* s. v. *dear*, a² 2.

7. **the . . . the**] ABBOTT (§ 92): 'The' is used to denote notoriety. Thus we frequently speak of '*the* air.'—BACON, *Essay* 231, however wrote, '*The* matter (the substance called matter) is in a perpetual flux.'

7. **bleeding**] CAPELL (ii, 28): A substantive, meaning blood, or actions of blood. —CLARENDON: Compare 'bleeding war,' *Rich. II*: III, iii, 94. But it is more startling to find it joined with 'alarm,' which is only the prelude to battle.—[DEIGHTON: I believe that 'bleeding' is here not an adjective qualifying 'alarm,' but a verbal noun. . . . The idea of a 'bleeding alarm,' which is extraordinary even if 'bleeding' be an equivalent to bloody, is hereby got rid of.—ED. ii.]

8. **mortified**] THEOBALD: That is, the man who had abandoned himself to Despair, who had no Spirit or Resolution left.—WARBURTON: That is, a *Religious* man; one who has subdued his passions, is *dead* to the world, has abandoned it, and all the affairs of it; an *Ascetic*.—STEEVENS: So, in *Monsieur D'Olive* [Chapman], 1606: 'He like a *mortified* hermit clad sits.' [Act I, Sc. i.] And in Greene's *Never too Late*, 1616: 'I perceived in his words the perfit idea of a mortified man,' [p. 29, ed. Grosart. The narrator is talking with a Hermit.—ED. ii.] Again in *Love's Lab.* I, i, 28.—KNIGHT: One indifferent to the concerns of the world, but who would be excited to fight by such 'causes' of revenge as Macduff comes with.—ELWIN: The expression is derived from St. Paul, *Rom.* viii, 13; *Col.* iii, 5.—CLARENDON: Johnson (*Dict.* s. v.) quotes this passage to illustrate the sense he gives to 'mortify,' viz. 'to macerate or harass, in order to reduce the body to compliance with the mind.' We have the word in this sense, *Love's Lab.* I, i, 28 [cited by Steevens]; also *Lear*, II, iii, 15, where 'mortified' means *deadened with cold and hunger*. But in the present passage such a sense seems scarcely forcible enough. May it not mean 'the dead man'?—'mortified' in the literal sense. So Erasmus, on the Creed, Eng. tr. fol. 81*a*: 'Christ was mortified and killed in dede as touchynge to his fleshe: but was quickened in spirite.' In *Hen. V*: I, i, 26, 'mortified,' though figuratively applied, does not mean 'subdued by a course of asceticism.' Both senses are combined in *Jul. Cæs.* II, i, 324. If 'the mortified man' really means 'the dead,' the word 'bleeding' in the former line may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. It is true that this interpretation gives an extravagant sense, but we have to choose between extravagance and feebleness. The passage, indeed, as it stands in the text, does not read like Shakespeare's.

Len. For certaine Sir, he is not : I haue a File
Of all the Gentry ; there is *Seywards* Sonne,
And many vnruffe youths, that euen now
Proteſt their firſt of Manhood.
Ment. What do's the Tyrant.
Cath. Great Dunſinane he ſtrongly Fortifies :
Some ſay hee's mad : Others, that leſſer hate him,
Do call it valiant Fury, but for certaine
He cannot buckle his diſtemper'd cauſe

12. *I haue*] *I've* Pope,+. Dyce ii, iii, Huds. ii, iii.
14. *vnruffe*] F_2. *unruff* F_3F_4, Rowe. *unruff'd* Pope. *untough* Coll. ii. (MS). *unrough* Theob. et cet.
16. *Tyrant.*] *tyrant?* F_4.
18. *hate*] *hates* F_3F_4.
20. *cauſe*] *course* Coll. ii, iii. (MS), Walker (Vers. p. xxi.), Sing. ii, Dyce, Huds. ii, iii. *corse* Anon. ap. Cam.

14. **vnruffe**] THEOBALD : That is, smooth-chin'd, *imberbis*. And our Author particularly delights in this Mode of Expression. As in *Love's Lab.* V, ii, 838 ; *Twelfth Night*, III, i, 51 ; *Ant. & Cleo.* I, i, 21 ; *Hen. V.* III, chor. 22, 23 ; *Temp.* II, i, 250 ; *King John*, V, ii, 133.—M. MASON : Read, perhaps, *unwrought*, or, perhaps, Shakespeare uses 'unrough' for *rough*, as Jonson does 'unrude' for *rude*. See *Every Man out of his Humour*, [vol, ii, p, 132, ed Gifford, where, on the phrase 'how the *unrude* rascal backbites him!' the editor says, '*Un* is commonly used in composition as a negative, as "*un*thankful," etc.; here, however, it seems to be employed as an augmentative. Unless, indeed, "unrude" be synonymous with the primitive *rude*, as *un*loose probably is with *loose*,' etc.].

17. **Great Dunsinane**] CHALMERS (*Caledonia*, i, 414, and foot-note) : Tradition relates that Macbeth resided ten years, after his usurpation, at Carnbeddie, in the neighboring parish of St. Martin's, the vestiges of his castle are still to be seen, which the country people call Carn-beth, and Macbeth's Castle. Carnbeddie is about three and a half statute miles from Dunsinan hill. *Stobie's Map.* As Macbeth had a castle, which was his usual residence, it is not likely that he would build another on Dunsinan hill so near ; he probably kept up the British fortress, on this hill, as a place of retreat on any emergency, from which it has got the name of Macbeth's Castle. No *well* appears to have been discovered upon Dunsinan hill, which would be an indispensable requisite to any castle for a constant residence.—ED. ii.

20. **cause**] COLLIER (*Notes*, etc., p. 415) : It was not Macbeth's 'cause,' but his *course* of action that was distempered.—ANON. (*Blackwood's Maga.* Oct. 1853, p. 461) : 'Cause' fits the place perfectly well, if taken for his affairs generally, his whole system of procedure.—DYCE : But will the context allow us to take it in that sense? The words *course* and 'cause' are often confounded by printers.—DALGLEISH : His cause is not one that can be carried on by the usual expedients, his excitement is either madness or rage.—STAUNTON : Surely change [to *course*] may be dispensed with here.—CLARENDON : We have the same metaphor in *Tro. & Cress.* II, ii, 30. The 'distemper'd cause' is the disorganized party, the disordered body over which he rules. Instead of being like a 'well-girt man,' εὔζωνος ἀνήρ, full of vigour, his state is like one in dropsy. We have the same metaphor more elaborated in *2 Hen. IV.* III, i, 38, sqq.—HUDSON (ed. ii.) : 'Cause' is evidently wrong.

Within the belt of Rule.
Ang. Now do's he feele
His ſecret Murthers ſticking on his hands,
Now minutely Reuolts vpbraid his Faith-breach:
Thoſe he commands, moue onely in command,
Nothing in loue: Now do's he feele his Title
Hang looſe about him, like a Giants Robe
Vpon a dwarfiſh Theefe.
Ment. Who then ſhall blame
His peſter'd Senſes to recoyle, and ſtart,
When all that is within him, do's condemne
It ſelfe, for being there.
Cath. Well, march we on,
To giue Obedience, where 'tis truly ow'd:
Meet we the Med'cine of the ſickly Weale,
And with him poure we in our Countries purge,
Each drop of vs.
Lenox. Or ſo much as it needes,
To dew the Soueraigne Flower, and drowne the Weeds:

32. *there.*] Ff, Rowe, Cap. *there?* D'Av. et cet.
35. *Med'cine*] Ff, Rowe, +, Jen. Sing. ii, Sta. Wh. *medecin* Warb. conj. Var. Mal. Ran. Steev. Var. Sing. i. *med'cin* Han. Cap. *medicine* Knt, et cet.
36. *poure*] *powre* F_2.

24. **minutely**] DELIUS: This may be taken either as an adjective or adverb, although the former construction is the more natural, especially as the word is to be found as an adjective in earlier writers.

30. **pester'd**] CLARENDON: That is, *hampered, troubled, embarrassed.* Cotgrave gives: '*Empestrer.* To pester, intricate, intangle, trouble, incomber.' The first sense of the word appears to be 'to hobble a horse, or other animal, to prevent it straying.' So Milton, *Comus*, 7: 'Confined and pester'd in this pinfold here.' Hence used of any continuous annoyance.

30. **to**] See IV, ii, 81. ABBOTT, § 356.

32. **there**] JOHNSON: That is, when all the faculties of the mind are employed in self-condemnation.

35. **Med'cine**] WARBURTON: We should read *medicin*, i. e. the physician. Both the sense and pronoun 'him' in the next line require it.—HEATH (p. 407): Malcolm is denoted by 'the medicine of the sickly weal,' and to him, and not to the medicine, the pronoun, 'him,' refers.—CLARENDON: It may be doubted whether this word is here to be taken in its modern sense, as the following line inclines us to believe, or, according to most commentators, in the sense of 'physician.' Florio has '*Medico:* a medicine, a phisition, a leach.' Minsheu, 1599, and Cotgrave, 1611, only recognise 'medicine' in the modern sense.

39. **Soueraigne**] CLARENDON: Two ideas are suggested by this epithet, royal or

Make we our March towards Birnan. *Exeunt marching.*

Scæna Tertia.

Enter Macbeth, Doctor, and Attendants.

Macb. Bring me no more Reports, let them flye all:
Till Byrnane wood remoue to Dunſinane,
I cannot taint with Feare. What's the Boy *Malcolme?*
Was he not borne of woman? The Spirits that know
All mortall Conſequences, haue pronounc'd me thus:
Feare not *Macbeth*, no man that's borne of woman
Shall ere haue power vpon thee. Then fly falſe Thanes,

40. *Make we*] *Make me* Theob. i. *Make up* Theob. ii, Warb. Johns. *Birnan*] *Birnam* Ff.
Exeunt marching] Exeunt. Rowe.
1. SCENE II. Booth. Act V. sc. i. Irving, Robertson.
The Castle. Rowe. Dunsinane. Pope. Dunsinane. A Room in the Castle. Cap. et cet.
4. *Byrnane*] *Byrnam* F_2. *Birnam* F_3F_4.
6. *The*] Om. Pope,+, Cap. Var. '73.
7. *Conſequences, haue*] Ff, Rowe,+, Cap. Var. Mal. Sing. Huds. i. *consequents* Steev. Var. '03, '13. *consequences have* Var. '21, et cet.
me thus] *it* Pope,+. *me* Cap.
9. *vpon*] *on* Steev. Var. '03, '13.
Then fly] *Fly* Pope, Han.

supreme, and powerfully remedial, the latter continuing the metaphor of lines 35–37. For the latter, compare *Coriol.* II, i, 127.

39. **Weeds**] E. K. CHAMBERS: Compare the elaborate comparison of England to an unweeded garden in *Rich. II.*: III, iv, [7–18]. The parallels between the two plays are numerous and striking. *Richard II.* was probably written in 1595, but both plays deal with tyranny, and in returning to the subject Shakespeare seems to have recalled also certain phrases and metaphors from his earlier treatment of it. —ED. ii.

5. **taint**] WALKER (*Crit.* iii, 259): Is this correct English? Yet Shakespeare could scarcely have written *faint.* If *faint* is right, *f* may have been corrupted into *t* by the neighborhood of the two other *t*'s.—CLARENDON: Compare *Twelfth Night*, III, iv, 145. The word is rarely used, as in these two passages, intransitively, but there is no ground for suspecting the genuineness of the text, nor for adopting Walker's conjecture. We have something the same metaphor in *3 Hen. VI.*: III, i, 40.

7. **Consequences**] WALKER (*Vers.* p. 274): We sometimes find two unaccented syllables inserted between what are ordinarily the fourth and fifth, or sixth and seventh, the whole form being included in one word.

7. **me**] CLARENDON: 'Me' here may be either dative or accusative, and the sense either 'The spirits have pronounced thus in my case' or 'The spirits have pronounced me to be thus circumstanced.'

And mingle with the Engliſh Epicures,
The minde I ſway by, and the heart I beare,
Shall neuer ſagge with doubt, nor ſhake with feare.

Enter Seruant.

The diuell damne thee blacke, thou cream-fac'd Loone:

11. *ſway*] *stay* Anon. ap. Cam. 13. Seruant] Enter an Attendant, hastily. Cap. A Servant F_3F_4, et cet. 14. *Loone*] *Lown* F_4, Rowe.+.

10. **Epicures**] THEOBALD: Hardicanute, a Contemporary of Macbeth, and who reigned *here* just before the Usurpation of the latter in *Scotland*, was such a Lover of good Cheer that he would have his Table cover'd four times a day, and largely furnish'd. Now as Edward, his successor, sent a Force against Scotland, Macbeth malevolently is made to charge this temperate Prince (in his subjects) with the Riots of his Predecessor.—JOHNSON: The reproach of epicurism is nothing more than a natural invective uttered by an inhabitant of a barren country against those who have more opportunities of luxury.—STEEVENS: Shakespeare took the thought from Holinshed, pp. 179, 180: '— the Scotish people before had no knowledge nor understanding of fine fare or riotous surfet; yet after they had once tasted the sweet poisoned bait thereof,' etc. '— those superfluities which came into the realme of Scotland with the *Englishmen*,' etc. Again: 'For manie of the people abhorring the riotous maners and superfluous gormandizing brought in among them by the *Englyshemen*, were willing inough to receiue this Donald for their king, trusting (bicause he had beene brought up in the Isles, with old customes and maners of their ancient nation, without tast of the *English likerous delicats*) they should by his seuere order in gouernement recouer againe the former temperance of their old progenitors.'—HUNTER (ii, 198): It may be doubted whether Shakespeare had any thought of comparing the fare of the Scottish nation with that of the English, the sumptuous feasting of the latter being a common topic of reproach. So, Ariosto, *Canto* viii, st. 24.

11. **sway**] CLARENDON: The mind by which my movements are directed, as in *Twelfth Night*, II, iv, 32. The other interpretation, 'The mind by which I bear rule,' is not impossible.

12. **sagge**] TOLLET: To *sag*, or *swag*, is to sink down by its own weight, or by an overload. It is common in Staffordshire to say 'a beam *sags*.'—NARES: To *swag* is now used, and is perhaps more proper. To *sagg on*, to walk heavily: So Nash's *Pierce Pennilesse*, vii, 15: 'When sir Rowland Russet-coat, their dad, goes *sagging* every day in his round gascoynes of white cotton.'—FORBY (*Vocab. of East Anglia*): To fail, or give way, from weakness in itself, or over-loaded. With us it is perfectly distinct from *swag*. [To the same purport, CARR, *Craven Dialect*.]—CLARENDON: Mr Atkinson, in his *Glossary*, mentions 'sag' as being still in use in Cleveland, Yorkshire. We have heard a railway porter apply it to the leathern top of a carriage weighed down with luggage. [A word of every-day use in America among mechanics and engineers.—ED.]

14–22. ANGELLIER (p. 220) thus translates: 'Le diable te teigne en noir, rustre au visage de crême! Où as-tu pris cette figure d'oie? . . . Va, pique-toi au visage, et tiens ta terreur en rouge, garçon au foie blanc comme lis. Quels soldats, imbécile? Mort de ton âme tes joues couleur de linge sont des conseillères de crainte. Quel soldats, figure de petit-lait?'—ED. ii.

Where got'ſt thou that Gooſe-looke.
Ser. There is ten thouſand.
Macb. Geeſe Villaine?
Ser. Souldiers Sir.
Macb. Go pricke thy face, and ouer-red thy feare
Thou Lilly-liuer'd Boy. What Soldiers, Patch?

15. *Gooſe*] *ghost* Ran. conj.
Gooſe-looke] Ff, D'Av.+, Var. '73. *goose look* Cap. et cet.
16. *is*] *are* Rowe,+, Jen.
thouſand.] Ff, Cap. *thousand*—Rowe, et cet.

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14. **Loone**] COLERIDGE (i, 175): A passion there is that carries off its own excess by plays on words as naturally, and, therefore, as appropriately to drama, as by gesticulations, looks, or tones. This belongs to human nature as such, independently of associations and habits from any particular rank of life or mode of employment; and in this consists Shakespeare's vulgarisms [as in this line]. This is (to equivocate on Dante's words) in truth *nobile volgare eloquenza*.—W. CHAMBERS: A 'loon' was a rogue, or worthless fellow; also a half-grown lad. The phrase is still common in Scotland, and in some districts is jocularly applied to all the natives, —as 'Morayshire loons,' which has a signification similar to the Irish saying, 'the boys of Kilkenny.'—CLARENDON: 'Loon' corresponds to the Scottish and Northern pronunciation, *lown* of F_4 to the Southern. It is spelt *lown* or *lowne* in *Oth.* II, iii, 95, and *Pericles*, IV, vi, 19.

15. **Goose-looke**] DYER (p. 119) quotes from *Coriol.* I, iv, 34: 'You souls of geese, That bear the shapes of men, how have you run From slaves that apes would beat,' and adds that the goose is here regarded as the emblem of cowardice.—ED. ii.

16. **is**] For this construction, see II, i, 73, and II, iii, 174.

19. **face . . . feare**] WALKER (*Crit.* iii, 259): Note this for the broad pronunciation of *ea*.

20. **Patch**] DOUCE (i, 257): It has been supposed that this term originated from the name of a fool belonging to Cardinal Wolsey, and that his parti-coloured dress was given to him in allusion to his name. The objection to this is, that the motley habit worn by fools is much older than the time of Wolsey. Again, it appears that 'Patch' was an appellation given not to one fool only that belonged to Wolsey. There is an epigram by Heywood, entitled *A saying of Patch my lord Cardinal's foole;* but in the epigram itself he is twice called *Sexten*, which was his real name. In a MS *Life of Wolsey*, by his gentleman usher Cavendish [now well known from the printed copy—DYCE], there is a story of another fool belonging to the Cardinal, and presented by him to the King. A marginal note states that 'this foole was callid Master Williames, owtherwise called *Patch*.' In Heylin's *History of the Reformation* mention is made of another fool called *Patch* belonging to Elizabeth. But the name is even older than Wolsey's time; for in some household accounts of Henry VII. there are payments to a fool who is named *Pechie* and *Packye*. It seems therefore more probable on the whole that fools were nick-named 'Patch' from their dress; unless there happen to be a nearer affinity to the Italian *pazzo*, a word that has all the appearance of a descent from *fatuus*. This was the opinion of Tyrwhitt in a note on *Mid. N. D.* III, ii, 9. But although in [*Mer. of Ven.* II, v, 46], as well as

Death of thy Soule, thoſe Linnen cheekes of thine
Are Counſailers to feare. What Soldiers Whay-face?
Ser. The Engliſh Force, ſo pleaſe you.
Macb. Take thy face hence. *Seyton*, I am ſick at hart,
When I behold: *Seyton*, I ſay, this puſh
Will cheere me euer, or diſ-eate me now.

22. *Counſailers*] *Counſailours* F_2. *Counſellours* F_4, Rowe. *Counſellors* F_3, et cet.

Whay-face] Ff, Rowe. *Whey-face* D'Av. et cet.

24. [Exit Servant. Sing. ii, Dyce, Sta. Wh. Ktly, Glo. Cam. Huds. ii.

24, 25. Seyton, ... *ſay*,] Ff, D'Av. *Seyton!— ... behold—Seyton I say*— Rowe et seq. (subs.)

24. *I am*] *I'm* Pope,+, Cap. (in Errata), Dyce ii, iii, Huds. ii, iii.

26. *cheere*] *chear* D'Av. Jen. *chair* Percy, Sing. ii, Dyce, Coll. ii. (MS), Sta. Wh. Chambers, Kemble, Huds. ii, iii. *sphere* A. Gray (N. & Qu. 7 Ap. 1888).

diſ-eate] *diſeaſe* Ff, Rowe,+, Cap. *dis-eat* D'Av. *dis-seat* Var. '73, Coll. iii. *defeat* Daniel, Wetherell. *dis--ease* Furness, Rlfe. *disseat* Cap. conj. Steev. et cet.

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in a multitude of other places, a 'patch' denotes a fool or simpleton, and, by corruption, a clown, it seems to have been used in the sense of *any low or mean person*. Thus Puck calls Bottom and his companions *a crew of patches, rude mechanicalls*, certainly not meaning to compare them to pampered and sleek buffoons.—CLARENDON: Florio gives: '*Pazzo*, a foole, a patch, a mad-man,' and this seems the most probable derivation of the word. The derivation from the patched or motley coat of the jester seems to be supported by *Mid. N. D.* IV, i, 237, where Bottom says: 'Man is but a patched fool.'

21. **Linnen cheekes**] STEEVENS: In *Hen. V:* II, ii, 74, 'Their cheeks are paper.' [Compare 'tallow-face,' *Rom. & Jul.* III, v, 158.—ED. ii.]

22. **Counsailers**] WARBURTON: They infect others who see them with cowardice.

26–35. FLETCHER (p. 152): This passage is exactly of a piece with that in which he envies the fate of his royal victim, and seems to think himself hardly used, that Duncan, after all, should be better off than himself. Such exclamations, from such a character, are but an additional title to our detestation; the man who sets at naught all human ties, should at least be prepared to abide in quiet the inevitable consequences. But the moral cowardice of Macbeth is consummate.

26. **cheere . . . dis-eate**] STEEVENS: Dr Percy would read, 'Will *chair* me ever, or *disseat* me now.'—ELWIN: Setting aside the absurdity of a king being *chaired* by a *push*, 'cheer' is the evident antithesis to 'I am sick at heart.'—COLLIER (*Notes*, etc., p. 415): In *Coriol.* IV, vii, 52, we have 'cheer' misprinted *chair;* and here, if we may trust the MS Corrector, we have *chair* misprinted 'cheer.' . . . As we are to take 'dis-seat' in the sense of *unseat*, there can be little objection to understanding *chair*, as having reference to the royal seat or throne, which Macbeth occupies, and from which he dreads removal. . . . Percy's suggestion is confirmed by a much anterior authority.—HALLIWELL: A push does not usually chair a person, though it may disseat him.—DYCE (ed. ii.): Does Mr Halliwell, then, think that 'a *push* usually *cheers* a person'? . . . That 'cheere' is a mistake for '*chaire*' I should have felt confident even if I had never known that the latter word was substituted

[26. cheere . . . dis-eate]

both by Percy and by Collier's MS. *Chair*, in the sense of throne, was very common. See *Rich. III:* V, iii, 251. So too in Peele's *David and Bethsabe:* '— as king—be depos'd from his detested *chair.*'—*Works*, p. 478, ed. Dyce, 1861.—R. G. WHITE: [*Cheer* for 'chair' is] a mere phonographic irregularity of spelling. *Chair* is pronounced 'cheer' even now by some old-fashioned folk, Mother Goose among them: 'She went to the Ale house To fetch him some beer, And when she got back The dog sat on a chair.'—COWDEN-CLARKE: Note, in corroboration [of 'cheer'], that 'cheer' and 'sick' are used with similar antithesis in *Hamlet*, III, ii, 173: 'You are so sick of late, So far from cheer,' etc.—BAILEY (ii, 41): I submit the following reading for consideration without feeling much confidence in it: 'Will *charter* me ever or *disseize* me now.' Where *charter* is, of course, to be compressed into a monosyllable, and *disseize* is a law term for dispossess. 'Will *clear* me ever,' etc., would be more Shakespearian than 'cheer me ever,' and would form no bad reading.—ELLIS (*Athenæum*, 25 January, 1868): At present *chair* and 'cheer' generally rhyme with *there* and *here*, but they are not unfrequently pronounced by the peasantry as rhymes to *here* only, and many old gentlemen may, perhaps, still be met with who pronounce *break*, *great*, *steak*, and *chair* with the same vowel *e* in *here*. Compared to our present pronunciation, this is old; compared to Shakespeare's, it is very young. It was not generally prevalent till about the middle of the eighteenth century, and never seems to have really succeeded, although it was largely adopted. The word *chair* is spelt *chayere* in the *Promptorium*, 1440, *chayre* in Palsgrave, 1530, and Levins, 1570, and in F_1 it is *chaire*. Now the sound of the digraph *ai* was that we generally give to *Isaiah*, *aye*, or the Etonia Greek *και*, during the whole of the sixteenth century, and did not assume its present sound as *e* in *there* till well on in the seventeenth century. For myself, I feel no doubt that Shakespeare's *chaire* rhymed to the Etonian *χαιρ*, and to the German *Feier*, which is a so-called *broad* sound of the modern English *fire*. Now as to 'cheer.' The word is '*cheere*, vultus,' and '*cheryn*, or make good *chere*, hillaro, exhillaro, letifico,' in the *Promptorium;* '*chere*, acveil,' in Palsgrave; '*cheare*, exhilarare, *cheareful*, hilaris,' in Levins; *cheare* in *Rom. & Jul.* Q_1; generally *cheere* in F_1; but usually throughout the seventeenth century, and into the eighteenth, it is *chear*. These orthographies are significant. Down to the beginning of the fifteenth century long *e* or double *ee*, both of which were common, and *ea* (which was rarely, if ever, used, except occasionally in *ease*, *please*, and their derivatives) had the sound of *e* in *there* only. The fifteenth century, with its civil wars, greatly altered our pronunciation, and in particular many *e*'s fell into the sound of *e* in *here*. . . . After the middle of the sixteenth century *ee* was appropriated to *e* in *here*, and *ea* to *e* in *there*. . . . 'Cheer,' however, was one of the exceptional words in the seventeenth century which rhymed to *here*. The spelling 'cheere,' generally used in F_1, shows that the *printer's reader of that book* (no one else with certainty) also rhymed it thus. . . . There seems some reason to suppose that *disease*, in this line from *Macbeth*, is the correct reading, and that the hyphen was inserted to prevent the word being pronounced quite as *disease*, although the lines immediately following may have been suggested by the near coincidence of sounds between *dis-ease*, render un-easy, quasi *dis-cheer*, compare *dis-able*, and the ordinary *disease*. Observe, also, in this scene the description of a 'minde diseas'd,' and the play on the word in *2 Hen. IV:* IV, i, 54. *Chair* and *disseat* introduce two verbs not found in Shakespeare, and have no connexion with any other ideas in the scene.—VILES (*Athenæum*, 8 February, 1868): I find *chair*

[26. cheere . . . dis-eate]

as a verb in Gouldman's *Copious Dictionary*, 1664:—'Chaired or stalled—*Cathedratus*.' What is more to the point is that Shakespeare generally applies 'chair' to a 'throne, a seat of justice, or authority,' while an ordinary seat (such as a chair is now-a-days) he calls a 'stool.' See III, iv, 85 and 102.—CLARENDON: The antithesis would doubtless be more satisfactory if we followed the later Folios and read 'cheer . . . disease,' or [adopted Dyce's reading]. But *disease* seems to be too feeble a word for the required sense, and *chair*, which is nowhere used by Shakespeare as a verb, would signify rather 'to place in a chair' than 'to keep in a chair,' which is what we want. The difficulty in the text, retaining 'cheer,' is still greater, because the antithesis is imperfect, and it seems strange, after speaking of a push as 'cheering' one, to recur to its literal sense. We have, however, left 'cheer' in the text, in accordance with our rule not to make any change where the existing reading is not quite impossible and the proposed emendations not quite satisfactory. [If it be impossible, as according to Mr Ellis it is, to regard 'cheer' as a phonetic spelling of *chair*, then, as it seems to me, there is no alternative but to adopt the reading of the later Ff; even in the case of F_1 there is less torture in converting the misspelling 'dis-eate' into *dis-ease* than into *dis-seat*. *Dis-ease* is the logical antithesis to 'cheer,' and is used with no little force in the earlier versions of the New Testament. In *Luke*, viii, 49 (both in Cranmer's Version, 1537, and in the version of 1581), 'Thy daughter is dead, disease not the master.' In the *Prompt. Parv.* we find 'DYSESE, or greve. *Tedium, gravamen, calamitas, angustia*,' and 'DYSESYN, or grevyn. *Noceo*, CATH. *vexo*.' Cotgrave gives: 'Malaiser. *To disease, trouble, disquiet, perplex*.' Richardson (*Dict.* s. v.) cites, 'None was more benygn than he to men, that were in diseise or in tourment.'—R. Gloucester, p. 483, Note 7. 'Petre seide and thei that weren with him, comaundour, the puple thrusten, and disesen [*affliguni*] thee.'—Wiclif, *Luke*, c. 8. 'For which thing I deme hem that of hethene men ben convertid to god to be not diseesid [*inquietari*].'—Ibid. *Dedis*, c. 15. 'And disese [*ærumnæ*] of the world and disceit of richessis.'—Ibid. *Mark*, c. 4. 'In the world ghe schulen haue disese [*pressuram*], but triste ghe I haue ouercome the world.'—Ibid. *John*, c. 16. Instances are also given from Chaucer, Sidney, and Spenser to the same effect. It is, perchance, worth noting that *disease* is used, in this sense, twice in Middleton's *Witch*. See *Appendix*.—ED.]—[HUDSON (ed. iii.): 'Will *seat* me firmly on the throne or else *unseat* me utterly.' If he whip the present enemy, his tenure of the crown will be confirmed; if he fail now, there will be no more hope for him.—BELJAME thus translates this: 'Cet assaut Va faire ma joie à jamais ou me mettre à mal aujourd' hui.'—DEIGHTON: To the objection that the word *chair* is not elsewhere used by Shakespeare as a verb, it may be said that this play abounds in words not elsewhere found in his works, that he frequently has the substantive in the sense of *throne;* to the objection that, used as a verb, it would mean to place in a chair, not keep in a chair, it may be answered that the word 'ever' gives the required idea of permanence; to the objection that, according to the pronunciation of Shakespeare's day, 'cheere' could not have been a phonetic spelling of *chair*, it may be said that the spelling of F_1 is too eccentric for any certainty one way or the other. *Disseat* occurs in the *Two Noble Kinsmen* in a scene that is undoubtedly Shakespeare's (V, iv, 72), where as here the word is spelt with the hyphen, though not with the single *s*.—SHERMAN remarks that 'the F_1 editors allow within a few lines "diseas'd" (l. 40) and "disease" (l. 61) with the usual spelling.' He adds: 'No instance occurs in which *disease* is distinguished

I haue liu'd long enough : my way of life 27

27. *way*] *May* Johns. conj. Var. '78, '85, Coll. ii. (MS). *day* Cartwright.

from the usual sense of *disease* by a hyphen, and *dis-* is not found so separated in the Folio in unusual compounds like *disedge*, *disrelish*, or in cases where the next word begins with *s*. *Seat*, moreover, is not generally spelled in the Folio with a final *e*. The verb *disease*, without a hyphen, occurs in *Coriol.* I, iii, 117.' See 'dis-hearten,' II, iii, 35.—ED. ii.]

27. **way of life**] JOHNSON (*Obs.*) : As there is no relation between the 'way of life' and 'fallen into the sear,' I am inclined to think that the *W* is only an *M* inverted, and that it was *my May of life;* I am now passed from the spring to the autumn of my days ; but I am without those comforts that should succeed the sprightliness of bloom, and support me in this melancholy season. Shakespeare has *May* in the same sense elsewhere.—WARBURTON : Macbeth is not here speaking of his *rule* or government, or of any sudden change ; but of the gradual decline of life, as appears from line 29. And 'way' is used for *course*, *progress*.—STEEVENS (1773, 1778, 1785) quotes passages from Shakespeare's contemporaries to prove the correctness of Dr Johnson's emendation.—HENLEY : The contrary error [*may* for 'way'] occurs in II, i, 69.—MASON (1785) : The old reading should not have been discarded, as the following passages prove that it was an expression in use at that time, as '*course* of life' is now. In Massinger's *Very Woman :* 'In way of life [youth] I did enjoy one friend,' [vol. iv, p. 305, ed. 1805. See note by Gifford, *infra*.—ED. ii.] Again [in *The Roman Actor*, vol. ii, p. 334, Massinger's *Works*, ed. Gifford], 'If that when I was mistress of myself, And in my *way of youth*,' etc.—MALONE (1790) : *May* (the month), both in manuscript and print, always is exhibited with a capital letter, and it is exceedingly improbable that a compositor at the press should use a small *w* instead of a capital *M*.—STEEVENS (1793) : In *Pericles*, I, i, 54 : '— ready for the *way of life* or death.'—GIFFORD (Massinger, *A Very Woman*, vol. iv. p. 305, ed. 1805) : The phrase is neither more nor less than a simple periphrasis for 'life'; as 'way of youth' in the text is for 'youth.' A few examples will make this clear : '— So much nobler Shall be your way of justice.'—*Thierry and Theodoret.* [II, iii. Examples are quoted from *The Queen of Corinth* and *Valentinian.*] In *Macbeth*, 'the sere and [sic] yellow leaf' is the commencement of the winter of life, or of old age ; to this he has attained, and he laments, in a strain of inimitable pathos and beauty, that it is unaccompanied by those blessings which render it supportable.—WALKER (*Crit.* ii, 301) : The true correction is undoubtedly *May*.—COLLIER (ed. ii.) : *May* is the reading of the MS Corrector and doubtless the true language of Shakespeare. It needs no proof that 'way of life' was a very trite phrase, but the more trite it is proved to be, the less likely is it that Shakespeare should have used it here; the contrast of 'the yellow leaf' with the green luxuriance of May so completely supports our text that we have no misgiving in adopting it.—R. G. WHITE : Dr Johnson's emendation is a step proseward, although speciously poetic.—CLARENDON : Very probably Shakespeare wrote *May*, but we have not inserted it in the text, remembering with what careless profusion our Poet heaps metaphor on metaphor. This mixture of metaphors, however, is not justified by quoting, as the commentators do, passages from Shakespeare and other authors to prove that 'way of life' is a mere periphrasis for 'life.' The objection to it is, that it is immediately followed by another and different metaphor. If we were to read *May* we should

Is falne into the Seare, the yellow Leafe,
And that which ſhould accompany Old-Age,
As Honor, Loue, Obedience, Troopes of Friends,
I muſt not looke to haue : but in their ſteed,
Curſes, not lowd but deepe, Mouth-honor, breath
Which the poore heart would faine deny, and dare not.
Seyton?

Enter Seyton.

Sey. What's your gracious pleaſure?
Macb. What Newes more?
Sey. All is confirm'd my Lord, which was reported.
Macb. Ile fight, till from my bones, my fleſh be hackt.
Giue me my Armor.
Seyt. 'Tis not needed yet.
Macb. Ile put it on :
Send out moe Horſes, skirre the Country round,

29–33. Mnemonic, Pope.
31. *ſteed*] *ſtead* Ff.
33. *and*] *but* Var. '03, '13, '21, Sing. i, Huds. i, ii.
34. Seyton *?*] Om. Rowe, Pope, Han.
36. *What's*] Ff, D'Av. Rowe, Jen. Knt, Cam. Cla. *What is* Pope, et cet.
39. *be*] *is* Ff, Rowe, Pope, Han.
43. *moe*] F_2, Cam. Cla. *more* F_3F_4, et cet.
skirre] *ſkir* F_3F_4 et seq.

have a sense exactly parallel to a passage in *Rich. II:* III, iv, 48, 49 : 'He that hath suffer'd this disorder'd spring Hath now himself met with the fall of leaf.'

28. **Seare**] HARRY ROWE : My wooden gentlemen are the best judges of the word 'sear.' Some of the upper branches of every old oak are 'sear,' that is, dry and leafless, as may be seen every day.—HUNTER (ii, 198) : The *sear-month* is August in the proverb, 'Good to cut briars in the sere-month,' preserved by Aubrey in his MS treatise on the *Remains of Gentilism in England*, and this is favourable to the change of *way* into *May*.

30. **As**] WALKER (*Crit.* i, 127) : *As*, in the sense of *to wit*. [On *Hen. VIII:* IV, i, 88] : 'As' is here used not in the sense of *for instance*, but in that of *namely, to wit:* it expresses an enumeration of particulars, not a selection from them by way of example. This is a frequent,—perhaps, indeed, the one exclusive,—signification of *as*, when employed in this construction ; e. g. *3 Hen. VI:* V, vii, 4, sqq. (a striking instance). This is the true construction of 'as' in a number of passages, where it has been, or is likely to be, mistaken for the modern usage.

32. **Mouth-honor, breath**] SPRAGUE : Compare *Isaiah*, xxix, 13 ; *Matt.* xv, 8, and *Mark*, vii, 6, 'This people draw near me with their mouth, and with their lips do honor me, but have removed their heart.'—ED. ii.

34. **Seyton**] FRENCH (p. 296) : The Setons of Touch were (and are still) hereditary armour-bearers to the kings of Scotland ; there is thus a peculiar fitness in the choice of this name.

43. **moe**] SKEAT (*Dict.*) : The modern English *more* does duty for two Middle

Hang thoſe that talke of Feare. Giue me mine Armor:
How do's your Patient, Doctor? 45
Doct. Not ſo ſicke my Lord,
As ſhe is troubled with thicke-comming Fancies
That keepe her from her reſt.
Macb. Cure of that:
Can'ſt thou not Miniſter to a minde diſeas'd, 50

44. *talke of*] *ſtand in* Ff, Rowe.
49. *Cure*] *Make cure* Cla. conj. *Cure her* F_2 et seq.
of] *from* F_3F_4, Rowe.
50–55. Mnemonic, Pope, Warb.
50. *to a minde*] *t' a mind* Walker (Vers. p. 76). *to minds* Pope, Han.

English words which were, generally, well distinguished, viz. *mo* and *more*, the former relating to number, the latter to size.... 'Mo than thries ten,' more than thirty in number; Chaucer: *Cant. Tales*, 578.... The distinction between *mo* and *more* is not always observed in old authors, but very often it appears clearly enough. —ED. ii.

43. **skirre**] STEEVENS: To scour, to ride hastily. See *Hen. V.* IV, vii, 64, and Beaumont & Fletcher's *Bonduca*, I, i, '— light shadows That, in a thought, *scur* o'er the fields of corn.'

45, 61, 68. **your . . . thou . . . your**] SKEAT (*William of Palerne*, p. xlii, E. E. Text. Soc. 1867): *Thou* is the language of a lord to a servant, of an equal to an equal, and expresses also companionship, love, permission, defiance, scorn, threatening; whilst *ye* is the language of a servant to a lord, and of compliment, and further expresses honour, submission, entreaty.—ABBOTT (§ 231): 'Thou' in Shakespeare's time was very much like *du* now among the Germans, the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer.—IBID. (§ 235): In almost all cases where *thou* and *you* appear indiscriminately used, further considerations show some change of thought or some influence of euphony sufficient to account for the change of pronoun.

45. **Patient**] BODENSTEDT: There is not a trace of genuine sympathy in anything that Macbeth, after this question, says of Lady Macbeth. The strength of his selfish nature crops out everywhere.

50, 51. **Can'st thou . . . Sorrow**] OXON (p. 10): He is asking for himself more than his wife. The allusion here to 'a mind diseased' and to 'these terrible dreams which shake us nightly' (III, ii, 24), and Lady Macbeth's words, 'You lack the season of all natures, sleep' (III, iv, 172), make us inclined to think that, after the murder of Duncan, Macbeth was in a state of delirium produced by insomnia.—ED. ii.

50. **not Minister**] BADHAM (p. 281): I suspect that the negative was introduced by the players, who misplaced the accent upon 'minister.' That the change in the pronunciation was taking place in Shakespeare's time, is proved by his indifferently using both modes. The words 'canst thou do this?' sufficiently indicate the spirit of the question. 'Canst thou not' dallies with the false supposition, and is far too playful an irony to consist with the terrible moralizings of remorse with which Macbeth closes his career. Read: 'Canst thou minister to a,' etc.

Plucke from the Memory a rooted Sorrow, 51
Raze out the written troubles of the Braine,
And with ſome ſweet Obliuious Antidote
Cleanſe the ſtufft boſome, of that perillous ſtuffe 54

52. *Raze*] *Raiſe* F_3, Rowe. *Raſe* F_4. *'Rase* Cap. (Errata).
53. *ſweet Obliuious*] *sweet-oblivious* Walker (Crit. i, 38).
54. *ſtufft*] Ff, Rowe, Cap. *full* Pope, Han. *steep'd* Mull conj. *stuff'd* Theob. et cet.
54. *ſtuffe*] *load* Verplanck, Coll. ii, iii. (MS). *matter* Ktly conj. *fraught* Kinnear.

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50. **diseas'd**] SINGER: The following very remarkable passage on the *Amadigi* of Bernardo Tasso, which bears a striking resemblance to the words of Macbeth, was first pointed out in Weber's ed. of Ford: 'Ma chi puote con erbe, od argomenti Guarir l'infermità del intelletto?'—*Cant.* xxxvi, st. 37.—[VERITY: Compare *Two Noble Kinsmen*, IV, iii, [59]: 'I think she has a perturbed mind which I cannot minister to.' The same scene in the *Kinsmen* shows plainly the influence of the sleep-walking scene in *Macbeth*.—ED. ii.]

52. **Braine**] DELIUS: We have the same figure in *Hamlet*, I, v, 98–103.

53. **sweet Obliuious**] CLARENDON: That is, *causing forgetfulness*, like *obliviosus* in Latin: '—Oblivioso levia Massico Ciboria exple.'—Horace, *Odes*, ii, 7, 21. Among the meanings which Cotgrave gives to *oblivieux*, is 'causing forgetfulnesse.'

54. **stufft . . . stuffe**] STEEVENS: For the sake of the ear, I am willing to read *foul* instead of 'stuff'd'; there is authority for the change in *As You Like It*, II, vii, 60. We properly speak of *cleansing* what is *foul*, but not what is *stuffed*.—MALONE: Shakespeare was extremely fond of such repetitions: Thus, 'Now for the *love* of *love*,' *Ant. & Cleo.* I, i, 44; 'The greatest *grace* lending *grace*,' *All's Well*, II, i, 163; 'Our *means* will make us *means*,' *Ibid.* V, i, 35; 'Is *only* better to him *only* dying,' *Hen. VIII:* II, i, 74; 'Upon his brow *shame* is *ashamed* to sit,' *Rom. & Jul.* III, ii, 92; 'For by this knot thou shalt so *surely* tie Thy now *unsur'd assurance* to the crown,' *King John*, II, i, 471; '*Believe* me, I do not *believe* thee, man,' *Ibid.* III, i, 9; 'Those he *commands* move only in *command*,' *Macb.* V, ii, 25.—COLLIER (ed. i.): The error, if any, lies in the last word of the line, which, perhaps, the printer mistook, having composed 'stuff'd' just before. It is vain to speculate what word to substitute, but from its position it need not necessarily be of one syllable only.—IBID. (*Notes*, etc., p. 416): From the MS Corrector we learn that *grief* ought to have been inserted instead of 'stuff'; and it is not impossible that the recurrence of the letter *f* had something to do with the blunder.—DYCE (*Few Notes*, etc., p. 129): These repetitions, as well as his quibbles in serious dialogue, etc., Shakespeare would doubtless have avoided had he lived in an age of severer taste. [Dyce here subjoins over thirty instances which evince the fondness of our early authors for jingles of this description, and ends his note with the query] Does not the MS Corrector introduce a great impropriety of expression,—'CLEANSE the bosom of GRIEF'?—WALKER (*Crit.* i. 276): This species of corruption,—the substitution of a particular word for another which stands near it in the context, more especially if there happens to be some resemblance between the two, . . . occurs frequently in the Folio. [This line is quoted, but no emendation suggested.]—COLLIER (ed. ii.): Certain we are that *grief* is a vastly better reading than 'stuff.' We are confident that neither the many passages cited by Dyce, nor as many more (which might be readily

Which weighes vpon the heart?
Doct. Therein the Patient
Muſt miniſter to himſelfe.
Macb. Throw Phyſicke to the Dogs, Ile none of it.
Come, put mine Armour on: giue me my Staffe:
Seyton, ſend out: Doctor, the Thanes flyefrom me:
Come ſir, diſpatch. If thou could'ſt Doctor, caſt
The Water of my Land, finde her Diſeaſe,
And purge it to a ſound and priſtiue Health,
I would applaud thee to the very Eccho,
That ſhould applaud againe. Pull't off I ſay,
What Rubarb, Cyme, or what Purgatiue drugge

57. *to*] *unto* Ff, Rowe, +, Var. '73. *to himſelfe*] *t' himself* Walker (Vers. p. 76).
59. *mine*] *my* F_4, Rowe, +.
63. *priſtiue*] *priſtine* Ff.
66. *Cyme*] D'Av. Glo. Cam. i. *Cœny* F_2F_3. *sirrah* Bulloch. *cymè* Ktly. *ſenna* F_4, et cet.

accumulated), would satisfy a judicious and impartial reader with 'stuff' in opposition to *grief*.—BAILEY (i, 83): Steevens's reading is right.—INGLEBY (p. 39): Without going the length of saying that I accept the emendation *grief*, vice 'stuff,' I must say that I think it has more to recommend it than nine-tenths of those which have received popular favour.—STAUNTON: Notwithstanding Malone's defence of the repetition, we are strongly inclined to believe with Steevens that the line originally stood as he presents it, or thus: 'Cleanse the *clogg'd* bosom,' etc., or, '— of that perilous *load*.'—CLARENDON: This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer. For 'stuff'd' some have conjectured . . . '*fraught*,' '*press'd*.' Others would alter 'stuff' to . . . '*slough*' or '*freight*.' [For STAUNTON'S opinion in reference to repetitions, see IV, iii, 235.]

59. **Staffe**] CLARENDON: The general's bâton.

61. **cast**] STEEVENS: This was the word in use for finding out disorders by inspection of the water.

65. **Pull't . . . say**] DELIUS: Addressed to Seyton, who, while busily untying some band or other, is commanded to break it off instead.

66. **Cyme**] DYCE (*Remarks*, p. 201): *Senna* is right; the long list of drugs in *The Rates of Marchandizes*, etc., furnishes no other word for which 'cyme' could possibly be a misprint.—HUNTER: The F_2 correctly represents the pronunciation of the name of the drug, now called *senna*, in Shakespeare's time, and is still the pronunciation of it by the common people. Thus, in *The Treasurie of Hidden Secrets*, 1627, 'Take *seene* of Alexandria one ounce,' etc. The line has lost something of its melody by the substitution of *senna* for the softer word *cœny*, which ought to have been retained. We may go on altering our language if we please, but let us not throw on our dead poets the reproach of having written inharmoniously, when only we have ourselves, through conceit, thought proper to abrogate very good and serviceable terms.—BADHAM (p. 281): The only pretension to probability [of *senna*] is, that the *Pharmacopœia* offers us no cathartic whose name is not still more remote

Would ſcowre theſe Engliſh hence: hear'ſt ỹ of them? 67
Doct. I my good Lord: your Royall Preparation
Makes vs heare ſomething.
Macb. Bring it after me: 70
I will not be affraid of Death and Bane,
Till Birnane Forreſt come to Dunſinane. 72

67. *hence:*] *hence?* Cap. et seq.
hear'ſt] *Hearest* Cap. Var. Mal. Ran. Steev. Var. Sing. i, Knt, Huds. i.
ỹ] *thou* Ff.

72. *Birnane*] *Birnam* Ff.
[Exeunt all except Doctor. Dyce, Sta. Exit with his armourer and other followers. Coll. iii.

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from the corrupted word. What then if we change the treatment, and read: 'What rhubarb, *clysme*, or,' etc. If I am asked what authority I have for this form in the English language I am at a loss for anything better than cataclysm in the sense of deluge. But Herodotus (Bk, ii, ch, 87) uses *κλύσμα* in the sense of *κλυστὴρ*. It would be worth while to look in *The famous Hystorye of Herodotus in Englyshe*, to see how this is rendered. WELLESLEY: In Malone's copy of F_2 *Cæny* is corrected in old pen and ink to *Cæne*. [No mention that I can find is made of this in the eds. of 1773, 1785, Malone's 1790, Steevens's 1793, Reed's 1803, 1813, Boswell's 1821, nor in Malone's 1st or 2d Supplement.—ED.] This contemporary MS correction hits the pronunciation, though it misses the orthography, of the right word *Sene*, a monosyllable, the proper English word for *Senna*. In the *Great Herbal* printed by Peter Treveris, in the *Herbal* printed by Thomas Petyt in 1541, in the reprint of the same by William Copland, in Lyte's *New Herbal*, 1578 and 1619, in Gerarde's *Herbal*, 1597, there are whole chapters *Of Sene*. And it is *Sene* in Cotgrave and Howell's dictionaries, and Parkinson in his *Herbal*, 1640, mentions two sorts of *Sene* tree—1. *Sene* of Alexandria; 2. the *Sene* of Italy. Burton's *Anatomy*, even so late as the ed. 1660, p. 378, mentions 'Colutea, which Fuchsius, cap. 168, and others take for *Sene*, but most distinguish.' The printers of that period used *æ* for *ee* or a long *e*. We have *Scena* and *Scæna* indifferently in F_1. We find a Siennese set down as '*Scenæse*' in '*Supposes*' *Englished* by Gascoigne, 1566; and the volume is 'Imprinted by Abel Jeffes dwelling in the Fore Stræte without Cræplegate, nære unto Grub-stræte.' If therefore it should appear that *Senna* never occurs as an English word till long after Shakespeare, ought we not to read 'What Rhubarb, Sene or,' etc.—[NICHOLSON (*N. & Qu.* 21 Feb. 1880): I suggest the following: F_2 and F_3 read *Cæny*, and F_4 *Senna*, a word generally adopted, but apparently a mere guess, derived from the supposed pronunciation of *Cæny*. Other alterations in F_2 decisively prove that there had been no recurrence to the original MSS. But it is clear that the editor of F_2 thought 'Cyme' an error. The *y* being used to express the wanting syllable, I think he was right in believing that the *m* of 'Cyme' was a misprint or misreading for *ne*, and that Shakespeare's word was *Cynea*, or an Anglicised form of it, *Cynee*, the *Canina Brassica*, the mercury, French and dog mercuries, etc., of our older authors. What is wanted is a 'purgative drug,' similar to rhubarb. John Parkinson, writing in 1640, says, p. 298: 'The decoction of the leaves of Mercury, or the juice thereof taken in broth or drink . . . purgeth chollerick and waterish humours. . . . It is frequently and to very good effect given in glisters, and worketh . . . as if so much Sene had been put into the decoction.'—ED. ii.]

Doct. Were I from Dunſinane away, and cleere, 73
Profit againe ſhould hardly draw me heere. *Exeunt*

Scena Quarta.

Drum and Colours. Enter Malcolme, Seyward, Macduffe, 2
Seywards Sonne, Menteth, Cathnes, Angus,
and Soldiers Marching.

Malc. Coſins, I hope the dayes are neere at hand 5
That Chambers will be ſafe.
Ment. We doubt it nothing.
Syew. What wood is this before vs?
Ment. The wood of Birnane.
Malc, Let euery Souldier hew him downe a Bough, 10
And bear't before him, thereby ſhall we ſhadow
The numbers of our Hoaſt, and make diſcouery
Erre in report of vs. 13

73. [Aside] Han. Cap. Mal. Glo. Cam. Wh. ii.
74. Exeunt] Exit. Steev.
1. SCENE III. Booth. SCENE II. Irving, Robertson.
A Wood. Rowe. Birnam Wood. Pope, +. Plains leading to Dunsinane; a Wood adjacent. Cap. et seq. (subs.)
2. Drum and Colours.] Om. Rowe, +.
2, 3. Seyward...Seywards Sonne] *old Siward and his Son*, Dyce et seq.
Seyward ... Seywards Sonne, Menteth, Cathnes, Angus,] Om. Booth.
5. *Coſins*] *Couſin* F_3F_4, Rowe, Pope, Han.
7, 9. Ment.] Lennox. Booth.
8. Syew.] Rosse. Booth.
9. *Birnane*] *Byrnam* F_2. *Birnam* F_3F_4.

1. **Scena Quarta**] IRVING (*Acting Vers.* p. 7) mentions that the invading army, as he presents it on the stage, is seen approaching Birnam by moonlight, and, in support of this, quotes the following from Holinshed, v, 276, ed. 1808, 'Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood . . . ,' etc.—ED. ii.

6. **That**] ABBOTT (§ 484): At which time; when. [See III, ii, 40.]

6. **Chambers**] RITTER: Referring to the circumstances of their father's murder.—HUDSON (ed. ii.): Referring to the spies, mentioned at III, iv, 162, prowling about private chambers and listening at key-holes. [For 'chambers,' in sense of *lodging-rooms*, see SCHMIDT (*Lex.*).—ED. ii.]

9. **Birnane**] CLARENDON: Birnam is a high hill near Dunkeld, twelve miles W. N. W. of Dunsinnan.

10–13. **Let euery Souldier . . . Erre in report of vs**] COLLIER: So in Deloney's ballad in praise of Kentishmen, published in *Strange Histories*, 1607 (reprinted

[10–13. Let euery Souldier . . . Erre in report of vs]

by Percy Society, vol. iii.), they conceal their numbers by the boughs of trees.—DYCE (*Remarks*, p. 202): This incident was versified by Deloney from a passage in that very Holinshed who supplied Shakespeare with the materials for *Macbeth*. [The lines in Deloney's ballad are as follows: 'Thus did the Kentish Commons crie unto their leaders still, And so marcht forth in warlike sort and stand on Swanscombe hill. . . . And for the Conquerors coming there they privily laid waight, And thereby sodainely appald his lofty high conceipt. For when they spied his approch, in place as they did stand, Then marched they to hem him in, each one a bough in hand. So that unto the Conquerors sight amazed as he stood, they seemed to be a walking grove, or els a mooving wood.'—J. W. REDHOUSE (*Academy*, 24 July, 1886) states that the Arabian writer, Mes'ūdiyy (A. D. 943), relates in *Meadows of Gold and Mines of Gems*, ch. xlvii, an incident 'wherein boughs were used to conceal an army, which ruse caused the total destruction of the ancient Arabian tribe of the Jedis, not very long after the confusion of tongues at Babel. . . . "Certain troops were commanded to pluck up by the roots, every man, a young tree from a forest they had to pass through, and carry this before him, so as to hide the advancing host. The army advanced and, having surprised the town, slaughtered the inhabitants and thus exterminated the tribe."' 'If the Birnam Wood incident really occurred,' adds Redhouse, 'here is a surprising coincidence; and if it was a monkish embellishment it might be interesting to trace the story from the East, if possible.'—M. JASTROW, JR. (*Poet-Lore*, 1890, vol. ii, p. 247) also gives the Arabic Legend quoted by Redhouse, and states that the story may be found 'in a commentary to an old Arabic poem known among scholars as the "Himyaritic Kasîdê," by Neshwan, el-Himyari (*i. e.* the Himyarite), who flourished in the twelfth century of this era. The sources from which it is drawn go back to the generation immediately following upon Mohammed, so that this Arabic version is, in all probability, the oldest recorded.' In conclusion Jastrow remarks: 'While I am inclined to regard the Arabic version as approaching close to the primitive form,—certainly far more primitive in its features than any of the others,—I do not think that scholars will hit upon Arabia as the final source. Woods and forests are not the characteristic features of Arabia, and, while parts of Arabia, more particularly along the southern coast, are wooded, the district of Jemama, where the seat of the Gadîsites is placed [Redhouse has 'Jedis'], is not so. Here nature presents a sterile and rugged aspect. We have the desert and the rocks, but not the shady woods. It is likely that we will eventually be led to India, the home of so many tales that have wandered all over the world.'—G. NEILSON (*Scottish Antiquary*, Oct. 1897, p. 53): The moving wood itself, divested of its prophetic associations, is not peculiar to Macbeth's mythical history, but, though much less luxuriant in form, occurs in one or two other places. Saxo Grammaticus (bk, vii.) describes the like stratagem on shore made use of by Hakon, son of Hamund, advancing to attack Sigar. Hakon's order was that boughs should be cut and carried by his men; so that, when they advanced into the open, a woody shade might not be wanting. Sigar's sentinel rushes to his bedside to announce that he saw leaves and shrubs marching in the manner of men. Sigar asks in reply, How far distant is the coming wood? And when he knows that it is at hand he pronounces it a portent of his own death—from which some commentators have concluded that Saxo's words imply a previous oracle like Macbeth's (see *Saxo*, ed. Stephanius, 1644, pp. 84, 132–3, and Elton's translation of the first nine books. Nutt, 1894, pp, 185, 286). . . . There was, however, in Scottish history one example of a moving wood which there is

Sold. It ſhall be done.

Syw. We learne no other, but the confident Tyrant
Keepes ſtill in Dunſinane, and will indure
Our ſetting downe befor't.

Malc. 'Tis his maine hope:
For where there is aduantage to be giuen,

15. Syw.] Lennox. Booth.
confident] *confin'd* Warb.
18. *maine*] *vain* Leo.
19. *to be*] *only* Kinnear.
19. *giuen*] *gone* Cap. Sing. ii. *taken* Chedworth, Ktly, Bailey. *ta'en* Walker, Dyce ii, iii, Huds. ii, iii. *gotten* Coll. ii, iii. (MS). *gained* Sing. i, conj.

no need to brand as mythical. In 1332, after the battle of Dupplin, in which he had defeated the national party, Edward Baliol took possession of Perth. Patrick, Earl of March, in an assault upon that city, went to the wood of Lamberkine, 'And thare ilk man a fagote made [Swa] towart Perth held strawcht the way. Wyth thai fagottis thai thowcht that thai Suld dyt the dykis suddanly, And till thare fays pas on playnly. Qwhen thai off the town can thame se That semyd ane hare wode for to be Thay ware abaysyt grettumly' (Wyntoun, viii, 3582–89). . . . It does not seem impossible to conceive that this scheme of Earl Patrick's, for filling up with fascines from the wood of Lamberkine the antemural fosses of Perth, may, in the ninety years between Dupplin battle and the writing of Wyntoun's *Cronykil*, have contributed largely to the Perthshire legend of Birnam and Dunsinane. . . . The story of Macbeth and the moving grove seems by no means a common one, and the occurrence of two versions in one county of Scotland must arouse questions regarding the relation of the one to the other. Time, circumstances, and assigned cause unite to favour the record of Earl Patrick's exploit at Perth as true. It stands every test, including that of geography, for Lamberkine is only some two miles west of Perth. Macbeth's story, on the other hand, is not only admittedly unhistorical; geography is fatal even to its vraisemblance. Dunsinane lies, as the crow flies, fully fifteen miles south-east of Birnam, and the Tay flows between. One finds it hard to think of Malcolm and Siward's troops bearing their boughs all that distance. The Birnam tale is radically legendary; the Lamberkine incident is almost beyond question historical; but there is in each the rare phenomenon of the moving wood, and the scene is in each case within a few miles of Perth. The query, therefore, grows pertinent—Have we at bottom one tale or two? We have, on the one hand, a simple historical fact, and on the other a variant with added marvel and *diablerie*. . . . There is more helpfulness than hazard in the suggestion that the true incident at Lamberkine in 1332 may have furnished a nucleus for the embellished legend of Birnam, which is not known to have been reduced to writing earlier than 1420. So there would be one historical original and its legendary outgrowth; a simple fact and what it became when magnified and touched with miracle by popular imagination.—See also *Appendix: Source of the Plot*—SIMROCK.—ED. ii.]

17. **setting downe**] For 'set down,' used in sense of *to begin a siege*, see SCHMIDT (*Lex.*).—ED. ii.

19. **giuen**] JOHNSON: The impropriety of the expression 'advantage to be given,' instead of *advantage given*, and the disagreeable repetition of the word 'given,' in the next line, incline me to read: '— *where there is* a 'vantage *to be* gone.' 'Advantage'

Both more and leſſe haue giuen him the Reuolt,
And none ſerue with him, but conſtrained things,
Whoſe hearts are abſent too.
Macd. Let our iuſt Cenſures
Attend the true euent, and put we on

23, 24. *Let...Attend*] *Let our beſt Censures Before* Ff. *Set our best Censures Before* Rowe. *Let our best centuries Before* Jackson.

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or '*vantage*, in the time of Shakespeare, signified *opportunity*. He shut up himself and his soldiers (says Malcolm) in the castle, because when there is an opportunity to be gone, they all desert him.—STEEVENS: Read, if alteration be necessary, '— advantage to be *got*.' But the words of the text will bear Dr Johnson's explanation, which is most certainly right: 'For wherever an opportunity of flight is *given* them,' etc.—HENLEY: Where advantageous offers are made to allure the adherents of Macbeth to forsake him.—COLLIER (*Notes*, p. 416): Advantage was hardly so much to be 'given' as to be procured by revolt; and as it also seems unlikely that the same verb should have been used in the very next line, we may feel confident that when the MS Corrector puts it *gotten*, he was warranted in making the change.—CLARENDON: This passage, as it stands, is not capable of any satisfactory explanation. . . . We should have expected *was* rather than 'is,' unless, indeed, 'where' be taken in in the sense of *wherever*. The meaning is, 'where they had a favourable opportunity for deserting.' . . . We rather incline to think that the word 'given' would not have been used in the second line, if it had not been already used in the first, a play upon words very much in Shakespeare's manner. Perhaps it should stand thus: '— advantage given to flee,' or, '— advantage to 'em given.'—ALLEN (MS): Read 'For *there*, there is advantage to be given.' To give advantage is equivalent to giving odds (as in Chess). He who is in a fortress can give odds of ten to one to the attacking party. Shakespeare is familiar with the idea of giving odds, e. g. *Rich. II*: I, i, 62, 'Which to maintain I would allow him odds,' and *1 Hen. IV*: IV, iii, 2, 'You might give him the advantage.'—[SPRAGUE: If we regard the antithesis as being between 'advantage' and 'revolt,' perhaps the Folio text will afford a sufficient meaning. Thus: wherever there is an advantageous position, or other favour, that might be given to Macbeth by loyal subjects, there his subjects have abandoned the post to the enemy, have withheld all benefit from Macbeth, and have given him not 'advantage,' but 'revolt!'—ED. ii.]

20. **more and lesse**] JOHNSON: The same with *greater and less*. In the interpolated Mandeville, a book of that age, there is a chapter of *India the More and the Less*.—ABBOTT (§ 17): *More* and *most* are frequently used as the comparative and superlative of the adjective 'great.' Thus, in the present instance, and also in *1 Hen. IV*: IV, iii, 68; *2 Hen. IV*: I, i, 209. That 'less' here refers to rank, and not to number, is illustrated by 'What *great* ones do, the *less* will prattle of.'—*Twelfth Night*, I, ii, 33. [Compare: 'Mirth is to be vsed both of more and lesse.'—*Ralph Roister Doister; Prologue*.—ED. ii.]

22. IRVING here inserts the speech of Angus, V, ii, 22–28, and assigns it to Lenox.—ED. ii.

23. **Censures**] ELWIN: Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle; and let us, meanwhile, be industrious soldiers. That is, let us not be negligent through security.—CLARENDON:

Induſtrious Souldierſhip.
Sey. The time approaches,
That will with due deciſion make vs know
What we ſhall ſay we haue, and what we owe:
Thoughts ſpeculatiue, their vnſure hopes relate,
But certaine iſſue, ſtroakes muſt arbitrate,
Towards which, aduance the warre. *Exeunt marching*

Scena Quinta.

Enter Macbeth, Seyton, & Souldiers, with Drum and Colours.

Macb. Hang out our Banners on the outward walls,

26. Sey.] Macduff. Booth.
1. SCENE IV. Booth. SCENE III. Irving, Robertson.
The Castle Rowe. Dunsinane. Pope. Dunsinane. A Plat-form within the Castle. Cap.
3. Drum and Colours.] Drum and Dolours. F_3. Drums and Colours. F_4.
4. *walls,*] Ff, D'Av. +. *walls !* Coll. iii. *walls ;* Cap. et cet.

The meaning of this obscurely worded sentence must be: In order that our opinions may be just, let them await the event that will test their truth. Rowe's reading gives indeed a sense, but scarcely that which is required.

28. **haue . . . owe**] STEEVENS: When we are governed by legal kings, we shall know the limits of their claim, *i. e.* shall know what we have of our own, and what they have a right to take from us. To 'owe' is here to *possess*.—DELIUS: Although Shakespeare frequently uses to 'owe' in the sense of to *possess*, yet in this instance that meaning would be tautological, connected as the word is with 'have'; it must therefore be taken in its present meaning *to be indebted*. The decision of the battle will show us what we have and at the same time what it is our duty yet to do.—CLARENDON: 'Owe' is here used in its ordinary modern sense. Siward says that the issue will enable them to balance their accounts, as it were.

29. **speculatiue**] For the scansion of this line, see ABBOTT (§ 468), or II, iv, 13.

30. **arbitrate**] CLARENDON: Elsewhere in Shakespeare it is followed by an accusative indicating not the 'issue,' but the quarrel, as *Rich. II:* I, i, 50, 200; *King John*, I, i, 38.—HUDSON (ed. ii.): Referring, apparently, to Malcolm's last speech, which proceeds somewhat upon conjecture and seeming likelihood.

31. **warre**] STEEVENS: It has been understood that local rhymes were introduced in plays to afford an actor the advantage of a more pointed exit, or to close a scene with additional force. Yet, whatever might be Shakespeare's motive for continuing such a practice, it may be observed that he often seems immediately to repent of it; and, in the tragedy before us, has repeatedly counteracted it by hemistichs which destroy the effect, and consequently defeat the supposed purpose of the antecedent couplets. See I, v, 83; III, ii, 66; III, iv, 175; IV, i, 183; V, ii, 40.

4. **banners . . walls,**] KEIGHTLEY: I think we should punctuate thus: 'Hang

The Cry is ſtill, they come: our Caſtles ſtrength
Will laugh a Siedge to ſcorne: Here let them lye,
Till Famine and the Ague eate them vp:
Were they not forc'd with thoſe that ſhould be ours,
We might haue met them darefull, beard to beard,
And beate them backward home. What is that noyſe?

A Cry within of Women.

Sey. It is the cry of women, my good Lord.

Macb. I haue almoſt forgot the taſte of Feares:
The time ha's beene, my ſences would haue cool'd

8. *forc'd*] *'forc'd* Han. Cap. (Errata), Ktly. *farc'd* Coll. ii, iii. (MS).

11. A Cry ... Women.] After *home*, line 10, Dyce, Sta. Glo. Cam. Huds ii, iii. Wh. ii.

within of Women] of women within. Dyce, Sta. Glo. Cam. Huds. ii, iii, Wh. ii.

12. [Exit. Dyce, Sta. Del. Wh. Glo. Cam. Huds. ii, iii.

13. *Feares*] *tears* Bayliss (Nat. Review, Feb. 1889).

14. *cool'd*] *quail'd* Coll. ii, iii. (MS), Ktly, Huds. ii, iii.

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out our banners! On the outward walls The cry,' etc. It was from the keep, not the walls, that the banner (as perhaps we should read) was hung. We have, no doubt, 'Advance our waving colours on the walls,' *Hen. VI:* I, vi, 1; but Orleans was a city, not a mere castle.

8. **forc'd**] COLLIER (*Notes*, p. 417): *Farc'd* is misrepresented 'forced' in the old copies and in all modern editions; but, as we gather from the substitution of the letter *a* by the MS Corrector, the meaning is that the ranks of the besiegers were *stuffed* or *filled out* by soldiers who had revolted from Macbeth.—SINGER (*Sh. Vind.* p. 260): 'Forced' is used in the sense of *reinforced*. There is nothing about their *ranks* being *stuffed* or *filled* out.—R. G. WHITE: That is, were they not strengthened; had they not received an accession of force.—CLARENDON: In *Tro. & Cress.* V, i, 64, the word is used, as *farced* elsewhere, in a culinary sense.

9. **darefull**] CLARENDON: This does not occur again in Shakespeare.

12. DYCE: At line 20, Collier observes: 'We must suppose that Seyton has gone to what we now call "the wing" of the stage to inquire.' But 'going to the wing' and standing there to glean information was surely as unusual on the old stage as it is on the modern; and I have no doubt that formerly Seyton went out and re-entered, just as he does when this play is performed now-a-days.—CLARENDON: Perhaps Seyton should not leave the stage, but an attendant should come and whisper the news of the Queen's death to him.

14. **cool'd**] MALONE: The blood is sometimes said to be *chilled;* but I do not recollect any other instance in which this phrase is applied to the *senses*. Perhaps Shakespeare wrote *'coil'd;* my senses would have shrunk back, died within me. So in V, ii, 30.—COLLIER (*Notes*, p. 417): The MS Corrector here has *quailed* for 'cool'd,' a much more forcible word; but this is one of the places where it is possible that the person recommending the change may have exercised his taste, rather than stated his knowledge. It seems scarcely likely that one word should have been mistaken for the other, but this observation will, of course, apply to many of the extraordinary errors that have been from time to time pointed out.—

To heare a Night-ſhrieke, and my Fell of haire
Would at a diſmall Treatiſe rowze, and ſtirre
As life were in't. I haue ſupt full with horrors,
Direneſſe familiar to my ſlaughterous thoughts
Cannot once ſtart me. Wherefore was that cry?
Sey. The Queene (my Lord) is dead.

15. *Night-ſhrieke*] *Night-shrick* F_3.
17. *ſupt*] *supp'd* Mal. et seq.
ſupt full] *surfeited* Han.
19. *once*] *now* Han.
19. *me.*] *me.*— [Re-enter Seyton. Dyce, Del. Sta. Wh. Glo. Cam. Huds. ii, iii.
20. (*my Lord*)] Om. Pope, Han.

DYCE (ed. ii.): [The alteration of the MS Corrector] is very plausible; for examples of the expression *senses quailing* may be found in our early writers.—CLARENDON: 'Cool' is sometimes found in a sense stronger than that which it bears in modern language, as *King John*, II, i, 479.

15. **Night-shrieke**] DELIUS: He is thinking perhaps of the night of Duncan's murder, and when he said 'every noise appals me.'—CLARENDON: The words that follow seem to imply that he is referring to still earlier days than the time referred to by Delius, when his feelings were unblunted, and his conscience unburdened with guilt.

15. **Fell of haire**] JOHNSON: My hairy part, my *capillitium*. 'Fell' is skin.—STEEVENS: In *Lear*, V, iii, 24, 'flesh and fell.' A dealer in hides is still called a *fell*-monger.—DYCE (*Gloss.*): Hairy scalp.—CLARENDON: Cotgrave has, 'Peau: *a skin; fell, hide, or pelt.*' Florio gives: *Vello*, a fleece, a fell or skin that hath wooll on.'

17. **As**] For 'as' used for *as if*, see I, iv, 15.

17. **I haue . . . horrors**] TWEEDIE assures us that Macbeth thus 'alludes to the horrid sights at the supper.'—ED. ii.

17. **with**] CLARENDON: This must be joined here in construction not to 'full' but 'supp'd.' See IV, ii, 40, and *Meas. for Meas.* IV, iii, 159.

18, 19. **Direnesse . . . start me**] SNIDER (i, 200): The main fact now to be noticed in Macbeth's character is that he is no longer swayed by his imagination. This change was indicated at the end of his interview with the Weird Sisters; he is now able to dismiss such sights altogether. His outward activity must help to absorb his mind, for his foes are marching against him; the reality before him is quite as terrible as any image can be. But Macbeth himself states clearly the main ground of this remarkable change. Previously he had declared that his dire phantasms were merely the result of his inexperience in crime. [III, iv, 173–175.] Familiarity with crime has hardened his thoughts; repetition of guilt has seared his conscience. Hence no retributive ghosts appear after the murder of Macduff's family. But his whole mind is seared, too—it is a desolation . . . Since the cessation of his imagination his spirit is dead, because his imagination was the centre of his spiritual activity.—ED. ii.

20. **dead**] ANON. (*Edin. Rev.* July, 1840, p. 491): It is one of the finest thoughts in the whole drama, that Lady Macbeth should die before her husband; for not only does this exhibit him in a new light, equally interesting morally and psychologically, but it prepares a gradual softening of the horror of the catastrophe. Macbeth, left alone, resumes much of that connexion with humanity which he had so long aban-

Macb. She ſhould haue dy'de heereafter; 21
There would haue beene a time for ſuch a word:

21, 22. *dy'de heereafter; There*] *died: hereafter There* Jackson.

doned; his thoughtfulness becomes pathetic,—his sickness of heart awakens sympathy; and when at last he dies the death of a soldier, the stern satisfaction with which we contemplate the act of justice that destroys him is unalloyed by feelings of personal wrath or hatred. His fall is a sacrifice, not a butchery.

21–32. W. W. STORY (p. 252): Compare the natural, simple pathos of the scene where Macduff hears of the barbarous murder of his wife and children, with the language of Macbeth, when the death of Lady Macbeth is announced to him. Macduff 'pulls his hat upon his brows,' and gives vent to his agony in the simplest and most direct words. Here the feeling is deep and sincere. But when Macbeth is told of the death of his wife, he makes a little poem, full of alliterations and conceits. . . . This speech is 'full of sound and fury, signifying nothing.' There is no accent from the heart in it. It is elaborate, poetic, cold-blooded.—ED. ii.

22. **word**] JOHNSON: It is not apparent for what 'word' there would have been a 'time,' and that there would or would not be a *time* for any *word* seems not a consideration of importance sufficient to transport Macbeth into such an exclamation. I read therefore: '— a time for—such a *world!*—' It is a broken speech, in which only part of the thought is expressed, and may be paraphrased thus: The queen is dead. *Macbeth.* Her death should have been deferred to some more peaceful hour; had she lived longer, *there would at length have been a time for* the honours due to her as a queen, and that respect which I owe her for her fidelity and love. Such is the *world*—such is the condition of human life that we always think *to-morrow* will be happier than to-day, but to-morrow and to-morrow steals over us unenjoyed and unregarded, and we still linger in the same expectation to the moment appointed for our end. All these days, which have thus passed away, have sent multitudes of fools to the grave, who were engrossed by the same dream of future felicity, and, when life was departing from them, were, like me, reckoning on to-morrow. Such was once my conjecture, but I am now less confident. Macbeth might mean that there would have been a more convenient *time* for such a *word*, for such *intelligence*, and so fall into the following reflection. We say we send *word* when we give intelligence.—STEEVENS: By 'a word' Shakespeare certainly means more than a single one. Thus in *Rich. II.* I, iii, 152: 'The hopeless word of—never to return.'—ARROWSMITH (*N. & Qu.* 1 Sept. 1855): So far is Macbeth from regarding one time as more convenient than another, that the whole tenour of his subsequent remarks evinces his conviction to be, that it makes no odds at what point in the dull round of days man's life may terminate. If she had not died now, reasons he, she should have died hereafter; there would have been a time when such tidings must have been brought,—such a tale told. The *word* was, of course, the word brought by Seyton of the queen's decease: 'The queen, my lord, is dead.' Dr Johnson's blunder grew out of obliviousness or inadvertence that 'should' is used indifferently to denote either what *will be* or what *ought to be;* that the tyrant discourses of the *certainty*, not murmurs at the *untimeliness*, of his partner's death. See *Mer. of Ven.* I, ii, 100.—[ANON. (*Cornhill Maga.* Feb. 1889): The lines are purposely abrupt to show the emotion, and Salvini consistently and touchingly rendered the passage clear, if his punctuation was not absolutely justified by the text

To morrow, and to morrow, and to morrow, 23
Creepes in this petty pace from day to day,
To the laſt Syllable of Recorded time: 25
And all our yeſterdayes, haue lighted Fooles

23–32. Mnemonic, Pope, Warb. 24. *Creepes*] *Creep* Cap. conj.

of the Folio, thus, making the pause at the first *To-morrow*. And to-morrow, etc.—ED. ii.]

23. **To morrow**] HALLIWELL: It is not impossible that Shakespeare may here have recollected a remarkable engraving in Barclay's *Ship of Fooles*, 1570, copied from that in the older Latin version of 1498: 'They folowe the crowes crye to their great sorrowe, *Cras, cras, cras*, to-morowe we shall amende, And if we mend not then, then shall we the next morowe, Or els shortly after we shall no more offende; Amende, mad foole, when God this grace doth sende.'—ALLEN (MS): That is, each day, that has successively become *yesterday*, has been a *to-morrow*, and (as such) has been an *ignis fatuus*, lighting *fools* the way to death. That Shakespeare had this meteoric phenomenon in his mind appears certain from the fact that his words give a correct translation of its Latin name and define its office. *Ignis fatuus* (by the idiomatic substitution of grammatical for logical concord) is *Fools' light*—a light which, creeping along in advance, deceives and makes *fools* of men, and so *lights* them the *way*, through the darkness, *to death*. As Shakespeare called Ophelia's drowning in the shallow brook a *muddy* death, so it may have occurred to him here to call the death of the wayfarer, in the night, a *dusky* death. [See *Text. Notes*, l. 27.—MOBERLY: It is remarkable how often, and with what wonderful variety of thought, Shakespeare's mind, in the last years of his life, appears to have dwelt upon death. 'We in our folly,' says Macbeth, 'reckon upon a hereafter in which day follows day; but trace the days backward, and which of them has not had a death on the day preceding it. So may our to-morrow be if we die to-day.' In a somewhat different spirit, the cowardly Claudio, in *Meas. for Meas.* (III, i, 118–132), employs all the frightful, material images of the *Inferno*,—the imprisonment in ice; the being blown about by the viewless winds; the contrast between life and motion, and the 'kneaded clod' that man must become. Lastly, the courageous but reflective Hamlet is repelled from suicide by the dread uncertainty as to what will be found in that 'undiscovered country' whence no traveller returns.—ED. ii.]

24. **Creepes**] CLARENDON: Capell proposed to read *Creep*; but in this particular case the singular seems more suitable to the sense, 'each to-morrow creeps,' etc.

25. **time**] M. MASON: Shakespeare means not only the time that *has been*, but the time that *shall be*, recorded.—STEEVENS: 'Recorded' is probably here used for *recording* or *recordable*, one participle for another.—DALGLEISH: Time, of which a record shall be kept, as opposed to eternity.—HUDSON (ed. ii.): It means simply the last syllable of the *record* of time. See I, vi, 7; III, iv, 96, for other instances of prolepsis.

26, 27. GUIZOT translates 'et tous nos hiers n' ont travaillé, les imbéciles, qu' à nous abreger le chemin de la mort poudreuse'; and adds thereto the note: *To light* is sometimes taken in the sense of *to lighten, alleviate*, and I think it here bears that meaning. The days gone have not only shown, but abridged, mitigated the journey which we have to make to death. The commentators do not seem to have understood it in this sense.

The way to dufty death. Out, out, breefe Candle, 27

27. *dufty*] *ſtudy* Ff, Rowe, Pope, Cap. *dusky* Theob. conj. Han. Warb. Elwin.

26. **Fooles**] HUNTER: Having found in a contemporary writer the word *foules* used for *crowds*, it occurred to me that for 'fools' we might read *foules* in this sense of *crowds*, and this led to what may have been the real intention of the Poet. Macbeth, when he hears of the death of his lady, thinks first of the unseasonableness of the time; some time 'hereafter' would have been the time for such a piece of intelligence as this; this introduces the idea of the disposition there is in man to *procrastinate* in everything; we are forever saying 'tomorrow,' and this though we see men dying around us, every 'yesterday' having conducted crowds of human beings to the grave. This introduces more general ideas of the vanity of man, who 'walketh in a vain show, and is disquieted in vain,' a passage of Scripture which seems to have been in the Poet's mind when he wrote what follows; as is also . . . 'we spend our years as a tale that is told.' Shakespeare's intimate acquaintance with the Scriptures, observable in all his plays, is shewn sometimes in a broad and palpable allusion or adaptation, and sometimes, as here, in passages of which the germ only is in that book. At the same time there is something in this passage partaking of the desperation of the thane's position, and perhaps intended to shew what thoughts possess a mind like his, burthened with heavy guilt, and having some reason to think retribution near at hand. The word *foule* for *crowd* occurs in Archibold's *Evangelical Fruit of the Seraphical Franciscan Order*, 1628, MS Harl. 3888, 'The *foule* of people past over him in time of sermon,' f. 81.

27. **dusty**] THEOBALD: Perhaps Shakespeare might have wrote *dusky*, i. e. dark, a word very familiar with him.—STEEVENS: 'The dust of death' is an expression in *Psalm* xxii. '*Dusty* death' alludes to the expression of 'dust to dust' in the burial service.—DOUCE: Perhaps no quotation can be better calculated to show the propriety of this epithet than the following grand lines in *The Vision of Piers Plowman*, a work which Shakespeare might have seen: 'Deth came dryuende after, and al to doust passhed Kynges & knyghtes, kayseres and popes.'—[B. Passus xx, ll. 99, 100; ed. Skeat.—ED. ii.]—COLLIER: Shakespeare was not the first to apply the epithet 'dusty' to death. Anthony Copley, in his *Fig for Fortune*, 1596, has this line: 'Inviting it to dusty death's defeature,' [p. 55; *Spens. Soc.* rep.—ED. ii.].—CLARENDON: *Dusky* seems too feeble an epithet to describe the darkness of the grave, and we should moreover be very chary of making alterations in the text on account of any apparent confusion of metaphor.

27. **Out . . . Candle**] COLERIDGE (i, 252): Alas for Macbeth! now all is inward with him; he has no more prudential prospective reasonings. His wife, the only being who could have had any seat in his affections, dies; he puts on despondency, the final heart-armour of the wretched, and would fain think everything shadowy and unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness.—[CORSON (p. 250): In uttering the words, 'Out, out, brief candle,' some actors strike their breasts, as if the reference were to Macbeth's own light of life, but they should certainly be understood as having reference to the candle of Lady Macbeth's life. Though commas are used in F_1, the words should be uttered with an interrogative intonation, united with that of surprise: 'Out? out? brief candle?' (out so soon?) The latter meaning suits better, too, the reflections which follow.—ED. ii.]

Life's but a walking Shadow, a poore Player,
That ſtruts and frets his houre vpon the Stage,
And then is heard no more. It is a Tale
Told by an Ideot, full of ſound and fury
Signifying nothing. *Enter a Meſſenger.*
Thou com'ſt to vſe thy Tongue: thy Story quickly.
Meſ. Gracious my Lord,
I ſhould report that which I ſay I ſaw,

33, 34. *thy...Lord*] One line, Lettsom ap. Dyce ii.
34. *Gracious my*] *My gracious* Ff, Rowe, +.
34, 35. *Gracious...which*] One line, Ktly.
35. *ſhould*] *shall* Var. '03, '13, '21, Sing. i, Coll. Wh. i.
I ſay] *I'd ſay* Han. Cap. Lettsom, Huds. ii, iii. Om. Ktly conj.

28. **Shadow, a poore Player**] HUNTER (i, 298, note on *Mid. N. D.* V, i, 430, 'If we shadows have offended'): 'Shadows' is a beautiful term by which to express actors, those whose life is a perpetual personation, a semblance but of something real, a shadow only of actual existences. The idea of this resemblance was deeply inwrought in the mind of the Poet and Actor. When, at a later period, he looked upon man again as but 'a walking shadow,' his mind immediately passed to the long-cherished thought, and he proceeds: 'A poor player, That struts and frets his hour upon the stage, And then is heard no more.'—ED. ii.

28. **Player**] CLARENDON: For references to the stage, see I, iii, 144; II, iv, 8, 9; also *Tro. and Cress.* I, iii, 153.—BIRCH (p. 449): The light of revelation, faith, and hope, according to Shakespeare, have shown us fools the way to dusty death. This life, that Christians humbly imagine gives evidence of the attributes of eternity, signifies nothing, is a tale told by an idiot; and by whom is the tale said to be told but by its maker? How often have we been told by Shakespeare that we are fools, death's fools, and here we have it repeated with one of the material epithets usually assigned to the end of man—dusty. We have again Jaques's 'all the world's a stage, and all the men are players,' with parts as brief as at the Blackfriars, or in the Globe on Bankside. There we had the last scene of his sad, eventful history, 'sans everything'; but here, of his hopes we have the stern echo of Shakespeare's materialism, which, like an owl amidst ruins, cries, 'No more!' There are three lines of Catullus, which have always been supposed to express his disbelief in a future state, if not his atheism. In this speech of Macbeth's we have a similarity of idea in the opening line, an exact translation of two words in the second, and the last contains, word for word, the constant expressions, elsewhere, of Shakespeare on Death: 'Soles occidere et redire possunt, Nobis, cum semel occidit brevis lux. Nox est perpetuo una dormienda.' [*Carmina*, v, 4.—ED. ii.] The conclusion of Macbeth's speech is similar to a line in the *Troades* of Seneca: 'Post mortem nihil est, ipsaque mors nihil.' [Act II, l. 398.—ED. ii.] Campbell might have written of Shakespeare those celebrated lines on Atheism, where he speaks of the brief candle as 'momentary fire,' which 'lights to the grave his chance-erected form.' [Let not the reader forget the avowed aim of the book from which this extract, merely as a 'specimen brick,' is taken.—ED.]

35. **should**] For 'should' used for *ought*, see I, ii, 56; also I, iii, 49.

But know not how to doo't.
Macb. Well, ſay ſir.
Meſ. As I did ſtand my watch vpon the Hill
I look'd toward Byrnane, and anon me thought
The Wood began to moue.
Macb. Lyar, and Slaue.
Meſ. Let me endure your wrath, if't be not ſo :
Within this three Mile may you ſee it comming.
I ſay, a mouing Groue.
Macb. If thou ſpeak'ſt fhlſe,
Vpon the next Tree ſhall thou hang aliue
Till Famine cling thee : If thy ſpeech be ſooth,
I care not if thou doſt for me as much.
I pull in Reſolution, and begin

36. *to doo't*] *do't* F_3F_4, D'Av.+, Cap. Jen. Var. Coll. Wh. i, Del. Huds. ii, iii. *do it* Steev. et cet.
37. *ſay*] *say it* Pope,+, Var. '73, Cap. Lettsom, Huds. ii, iii.
39. *Byrnane*] *Byrnam* F_2F_3. *Birnam* F_4.
41. [Striking him. Rowe,+, Cap. Jen. Var. Knt.
43. *may you*] *you may* F_3F_4, Rowe, Pope, Han.
45. *fhlſe*] F_1.
46. *ſhall*] *ſhalt* Ff. et seq.
49. *pull*] *pall* Johns. conj. Huds. *hull* A. Gray (N. & Qu. 7 Ap. 1888).

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39. **Byrnane**] DELIUS : For dramatic purposes Shakespeare has somewhat shortened the distance of twelve miles between Birnam and Dunsinane.—[BUTLER (p. 175) : The messenger does not say he saw as far as Birnam. 'I looked *toward* Birnam.' When he looked in that direction he saw a moving grove. To *him* it *began* to move when he first set eyes on it at the distance of three miles.—ED. ii.]

41. KEMBLE (p. 110) : Rowe's stage-direction [see *Text. Notes*] is irreconcilable to Macbeth's emotions ; such violence does not belong to the feelings of a person overwhelmed with surprise, half doubting, half believing.

43. **this**] CLARENDON : We have the singular pronoun used with a numeral, even when the substantive which follows is put in the plural, as in 1 *Hen. IV.* III, iii, 54. For the singular 'mile,' see *Much Ado*, II, iii, 17.

47. **cling**] MURRAY (*N. E. D.*) : (2.) Applied to the drawing together or shrinking and shrivelling up of animal or vegetable tissues, when they lose their juices under the influence of heat, cold, hunger, thirst, disease, age ; to become 'drawn.' to shrink up, wither, decay. *Obsolete*, except *dialectal*. (a). Of the living human body. . . . *c* 1380, *Sir Ferumb.* 2524 : 'For betere is ous forto die amonges our fos in fighte, than her-inne clynge & drie & daye for hunger righte.' *a* 1400, *Cov. Myst.* 54 (Mätz.) : 'My hert doth clynge and cleve as clay.'—ED. ii.

49. **pull in**] JOHNSON : As this is a phrase without either example, elegance, or propriety, it is surely better to read : *pall* in. I languish in my constancy, my confidence begins to forsake me. It is scarcely necessary to observe how easily *pall* might be changed into *pull* by a negligent writer, or mistaken for it by an unskilful printer.—STEEVENS : There is surely no need of change. He had permitted his

To doubt th'Equiuocation of the Fiend,
That lies like truth. Feare not, till Byrnane Wood
Do come to Dunſinane, and now a Wood
Comes toward Dunſinane. Arme, Arme, and out,
If this which he auouches, do's appeare,
There is nor flying hence, nor tarrying here.
I 'ginne to be a-weary of the Sun,
And wiſh th'eſtate o'th'world were now vndon.
Ring the Alarum Bell, blow Winde, come wracke,
At leaſt wee'l dye with Harneſſe on our backe. *Exeunt*

53. *toward*'] *towards* Warb. Johns.
54–57. Om. as spurious, Anon. ap. Cam.
55. *nor flying*] *no flying* F_3F_4, Rowe, Pope, Han. Jen.
56–59. Mnemonic, Pope.
56. *a-weary*] *a weary* Ff, Rowe, +. Jen. *weary* Johns.
57. *th'eſtate*] Ff, D'Av. Rowe, Jen. Coll. Wh. Dyce ii, iii, Huds. ii, iii. *the state* Pope, +. *the estate* Cap. et cet.
vndon] F_1.
58. *Bell*'] Om. Wh. i.
blow Winde, come wracke,] *blow, wind! come, wrack!* Theob. et seq.
59. The Alarum bell rings. Coll. iii.

courage (like a fiery horse) to carry him to the brink of a precipice, but, seeing his danger, resolves to *check* that confidence to which he had *given the rein before*.—M. MASON: This reading is supported by a passage in Fletcher's *Sea Voyage*, where Aminta says: '— and all my spirits, As if they heard my passing bell go for me, Pull in their powers, and give me up to destiny,' [Act III, Sc. i.].—R. G. WHITE: Not a very happy phrase; but there seems no reason to suspect a corruption. We have 'profound respects do pull you on' in *King John*, III, i, 318. Dr Johnson's conjecture, although it is one of the obvious kind, is very plausible.—CLARENDON: [Either Dr Johnson's emendation] or *I pale* in, etc., better expresses the required sense, involuntary loss of heart and hope. Besides, as the text stands, we must emphasize 'in' contrary to the rhythm of the verse.

56. **a-weary**] For instances of adverbs with prefix *a-*, see ABBOTT, § 24.

58. **Ring . . . Bell**] THEOBALD (*Sh. Restored*, p. 157): Is it ever customary in a besieg'd Town to order an Alarum, or Sally, by the ringing of a Bell? Or rather was not this Business always done by Beat of Drum? In short I believe these Words were a Stage-direction crept from the Margin into the Text thro' the last Line but One being deficient without them, occasioned probably by a Cut that had been made in the Speech by the Actors. They were a Memorandum to the Promptor to ring the *Alarum-bell*, i. e. the Bell, perhaps at that Time used, to warn the *Tragedy-Drum* and *Trumpets* to be ready to sound an Alarm. And what confirms me in this Suspicion, is, that for the four Pages immediately following, it is all along quoted in the Margin, *Alarum*, etc.

59. **Harnesse**] HALLIWELL: 'On the fryday, which was Candlemasse daie (Feb. 2, 1553–4), the most parte of the householders of London, with the Maior and aldermen, were in *harnesse*: yea this day and other daies the justices, sergeants at the law, and other lawyers in Westminster-hal, pleaded in *harnesse*.'—Stowe's *Chronicle*.—CLARENDON: So. 1 *Kings*, xxii, 34, 'smote the King of Israel between the joints of the harness.'

Scena Sexta.

Drumme and Colours. 2
Enter Malcolme, Seyward, Macduffe, and their Army, with Boughes.

Mal. Now neere enough :
Your leauy Skreenes throw downe,
And ſhew like thoſe you are : You (worthy Vnkle)
Shall with my Coſin your right Noble Sonne
Leade our firſt Battell. Worthy *Macduffe*, and wee
Shall take vpon's what elſe remaines to do,
According to our order.
Sey. Fare you well :
Do we but finde the Tyrants power to night,
Let vs be beaten, if we cannot fight.
Macd. Make all our Trumpets ſpeak, giue thẽ all breath
Thoſe clamorous Harbingers of Blood, & Death. *Exeunt*
Alarums continued. 17

1. SCENE V. Booth. SCENE IV. Irving.
1–17. Om. Robertson.
Before Macbeth's Castle. Rowe et seq. (subs.)
2. Drumme and Colours.] Om. Rowe, +.
3. Seyward] Om. Booth.
5, 6. *Now...downe*] One line, Rowe et seq.
6. *leauy*] *leafy* Coll. Dyce, Sta. Hal. Wh. Huds. ii, iii.
8. *right Noble*] Ff, D'Av. Rowe, Pope, Han. Jen. Sing. Cam. *right--noble* Theob. et cet.
9. *Battell. Worthy*] *battle : worthy* Cap. Var. 78 et seq.
Worthy] *Brave* Pope, +.
10. *vpon's*] *upon us* Cap. Var. Mal. Ran. Steev. Var. Sing. Knt, Ktly, Del.
13. *Do we*] *Let us* Pope, Han.
16. *Blood*] *Bloud* F_3F_4.
17. Alarums continued.] Om. Cap. Var. '78 et seq.

6. **leauy**] DELIUS : We have 'leavy' rhyming with *heavy* in *Much Ado*, II, iii, 75.—CLARENDON : So Cotgrave, 'feuillu : leauie.'

9. **Battell**] NARES : The main or middle body of an army, between the van and rear.—CLARENDON : Sometimes used of a whole army in order of battle, as in *King John*, IV, ii, 78, and *1 Hen. IV*: IV, i, 129.—CRAIK (note on *Jul. Cæs.* V, i, 4, 'Their battles are at hand') : What might now be called a battalion. ['Therefore when his whole power was come togither, he diuided the same into three battels.'—Holinshed.]

10. **to do**] ABBOTT (§§ 359, 405) : The infinitive active is often found where we use the passive. This is especially common in 'what's *to do*' for 'what's *to be done*.' [See V, vii, 38 ; V, viii, 83.]

13. **Do**] For the subjunctive used optatively or imperatively, see ABBOTT, § 364.

Scena Septima.

Enter Macbeth.

Macb. They haue tied me to a ſtake, I cannot flye,
But Beare-like I muſt fight the courſe. What's he
That was not borne of Woman? Such a one
Am I to feare, or none.

Enter young Seyward.

Y. Sey. What is thy name?

Macb. Thou'lt be affraid to heare it.

Y. Sey. No: though thou call'ſt thy ſelfe a hoter name
Then any is in hell.

Macb. My name's *Macbeth.*

Y. Sey. The diuell himſelfe could not pronounce a Title
More hatefull to mine eare.

Macb. No: nor more fearefull.

1. Scena Septima] Scene continued by Rowe,+, Jen. Booth. SCENE V. Irving.
The Same. Another Part of the Plain. Cap. et seq. (subs.)

2. Alarums, as of a Battle join'd. Skirmishings. Cap.

3. *They haue*] *They've* Pope,+, Dyce ii, iii, Huds. ii, iii.

10. *hoter*] *hotter* Ff.

4. **course**] STEEVENS: A phrase taken from bear-baiting. So, Brome, *The Antipodes*, 1638: 'Also you shall see two ten-dog courses at the great bear.'—DELIUS: We find the same phrase in *Lear*, III, vii, 54.

4. **What's he**] For 'what' used for *who*, see ABBOTT, § 254.

6. **none**] MRS LENOX: Shakespeare seems to have committed a great oversight in making Macbeth, after he found himself deceived in the prophecy relating to Birnam Wood, so absolutely rely upon the other, which he had good reason to fear might be equally fallacious.—KNIGHT: If this queen of fault-finders had known as much of human nature as Shakespeare knew, she would have understood that one hope destroyed does not necessarily banish all hope; that the gambler who has lost thousands still believes that his last guinea will redeem them; and that the last of a long series of perishing delusions is as firmly trusted as if the great teacher, Time, had taught nothing.

7. **young Seyward**] MOBERLY: His name was really Osbeorn; his cousin Siward was, however, slain in the same battle. Mr. Freeman (ii, 615) discusses the story of his death and his father's Spartan heroism.—ED. ii.

11. **any is**] For instances of the omission of the relative, see ABBOTT, § 244.—CLARENDON: Among modern poets, Browning is particularly fond of omitting the relative. Indeed, it is still frequently omitted by all writers when a new nominative is introduced to govern the following verb.

Y.Sey. Thou lyeſt abhorred Tyrant, with my Sword
Ile proue the lye thou ſpeak ſt.

Fight, and young Seyward ſlaine.

Macb. Thou was't borne of woman;
But Swords I ſmile at, Weapons laugh to ſcorne,
Brandiſh'd by man that's of a Woman borne. *Exit.*

Alarums. Enter Macduffe.

Macd. That way the noiſe is: Tyrant ſhew thy face,
If thou beeſt ſlaine, and with no ſtroake of mine,
My Wife and Childrens Ghoſts will haunt me ſtill:
I cannot ſtrike at wretched Kernes, whoſe armes
Are hyr'd to beare their Staues; either thou *Macbeth*,
Or elſe my Sword with an vnbattered edge
I ſheath againe vndeeded. There thou ſhould'ſt be,
By this great clatter, one of greateſt note,

16. *Thou...my*] One line, Rowe.
abhorred] *thou abhorred* Ff, Rowe.
18. young] yong F_2.
Seyward] Seyward's F_3F_4.
20. *Swords*] *Words* Daniel.
27. *either*] *Or* Pope,+. *hither* Mull.
28. *vnbattered*] Ff, D'Av. *unbatter'd* Rowe et seq.

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19. **Thou was't**] WALKER (*Crit.* ii, 202): *Thou wert* (sometimes written in the old poets *Th' wert*), *you were*, *I was*, etc., occur frequently, both in Shakespeare and contemporary dramatists, in places where it is clear they must have been pronounced as one syllable, in whatever manner the contraction was effected.

21. **borne**] STEEVENS: Shakespeare designed Macbeth should *appear* invincible till he encountered the object destined for his destruction.

26. **Kernes**] See I, ii, 19.

27. **either**] For 'either,' treated as a monosyllable, see I, iii, 124.—MALONE: I suspect a line has been here lost, perhaps: 'either thou, Macbeth, *Advance and bravely meet an injur'd foe*, Or else,' etc. [This emendation was not repeated in the Variorum of 1821.]—SEYMOUR: If Macduff's impetuosity had allowed him to be explicit, he would have said: Either thou, Macbeth, shall receive in thy body my sword, or else I will return it unbattered into the scabbard.—DALGLEISH: It is more likely that 'thou' is here used as a pronoun of address without reference to its case, and that we should grammatically construe it as the object Shakespeare has used 'he' for *him* in III, i, 65; why not 'thou' for *thee* here, especially as it is considerably separated from its regimen: 'either I strike at *thee*, Macbeth, or else,' etc. —CLARENDON: This word is not in grammatical construction. We must supply some words like *must be my antagonist.*

29. **vndeeded**] CLARENDON: Not found elsewhere, at least not in Shakespeare.

30. **clatter**] CLARENDON: Not used elsewhere by Shakespeare. *Macbeth* is particularly remarkable for the number of these *ἅπαξ λεγόμενα.*

Seemes bruited. Let me finde him Fortune,
And more I begge not. *Exit.* *Alarums.*

Enter Malcolme and Seyward.

Sey. This way my Lord, the Caſtles gently rendred:
The Tyrants people, on both ſides do fight,
The Noble Thanes do brauely in the Warre,
The day almoſt it ſelfe profeſſes yours,
And little is to do.
Malc. We haue met with Foes
That ſtrike beſide vs.
Sey. Enter Sir, the Caſtle. *Exeunt.* *Alarum*

[*Scene VIII.*]

Enter Macbeth.
Macb. Why ſhould I play the Roman Foole, and dye
On mine owne ſword? whiles I ſee liues, the gaſhes
Do better vpon them.
Enter Macduffe.

31, 32. *Seemes...And*] One line, Han. Cap. Mal. Ran. Ktly.
31. *bruited*] *bruited there* Steev. conj. *to be bruited* Ktly, conj.
finde] *but find* Steev. conj.
32. Alarums.] Ff, Cap. Dyce, Sta. Glo. Cam. Alarms. D'Av. Alarum Rowe ii, et cet.
37. *it ſelfe profeſſes*] *professes itself* Johns.
39. *We haue*] *We've* Pope,+, Dyce ii, iii, Huds. ii, iii.
41. Alarum] Alarm. D'Av. Alarums. Cap. Dyce, Sta.
SCENE VIII.] Dyce, Sta. Glo. Cam. Huds. ii, iii. SCENE VII. Pope, Han. Warb. Johns. Scene continued, Ff, et cet.
1. Enter...] Re-enter... Cap.
3. *whiles*] *while* D'Av. *whilst* Rowe,+.
5. Enter...] Re-enter... Cap.

31. **bruited**] STEEVENS: That is, *to report with clamor; to noise;* from *bruit*, French.

40. **beside vs**] DELIUS: This refers to Macbeth's people who had gone over to the enemy.—REV. JOHN HUNTER: That is, by our side.—CLARENDON: That deliberately miss us. Compare *3 Hen. VI:* II, i, 129, sqq.

2. **Foole**] STEEVENS: Alluding, perhaps, to the suicide of Cato, which is referred to in *Jul. Cæs.* V, i, 102.—SINGER (ed. ii.): Alluding to the high Roman fashion of self-destruction, as in Brutus, Cassius, Antony, etc.

3. **liues**] DALGLEISH: So long as I see living men opposed to me, the gashes do better upon *them* than upon *me*.—[SCHMIDT (*Lex.*): The abstract for the concrete; equivalent to *living creatures*.—ED. ii.]

Macd. Turne Hell-hound, turne.
Macb. Of all men elſe I haue auoyded thee:
But get thee backe, my ſoule is too much charg'd
With blood of thine already.
Macd. I haue no words,
My voice is in my Sword, thou bloodier Villaine
Then tearmes can giue thee out. *Fight: Alarum*
Macb. Thou looſeſt labour,
As eaſie may'ſt thou the intrenchant Ayre
With thy keene Sword impreſſe, as make me bleed:
Let fall thy blade on vulnerable Creſts,
I beare a charmed Life, which muſt not yeeld
To one of woman borne.
Macd. Diſpaire thy Charme,
And let the Angell whom thou ſtill haſt ſeru'd
Tell thee, *Macduffe* was from his Mothers womb
Vntimely ript.

7. *thee*] *the* F_3.
9, 11. *blood, bloodier*] *bloud, bloudier* F_3F_4.
12. Fight: Alarum] They fight. Mal. et seq.
17. *charmed*] *charmèd* Dyce.

7. **all men else**] For confusion of construction in superlatives, see ABBOTT, § 409.

11, 12. **thou bloodier . . . out**] For instances of this construction, see III, vi, 54.

14. **intrenchant**] UPTON (p. 310): The active participle used passively. That is, not suffering itself to be cut. As, 'the air invulnerable,' *Hamlet*, I, i, 146, and 'woundless air,' *Ibid.* IV, i, 44.—STEEVENS: Shakespeare has *trenchant* in an active sense in *Timon*, IV, iii, 115.—NARES: Not permanently divisible; not retaining any mark of division. We have no other example of it. [For instances of adjectives having both an active and passive meaning, see I, iv, 15; I, vii, 27; and ABBOTT, § 3.]

17. **charmed**] UPTON: In the days of chivalry, the champions' arms being ceremoniously blessed, each took an oath that he used no *charmed* weapons. Macbeth, according to the law of arms, or perhaps only in allusion to this custom, tells Macduff of the security he had in the prediction of the spirit.

17. **must**] For use of 'must' in sense of definite futurity, see ABBOTT, § 314; also IV, iii, 249.

19. **Dispaire**] CLARENDON: We find 'despair' used thus for *despair of* in the last line of Ben Jonson's commendatory verses prefixed to F_1 of Shakespeare: 'Which, since thy flight from hence, hath mourn'd like night, And despaires day, but for thy volumes light.'—ABBOTT (§ 200): Perhaps a Latinism.

20. **Angell**] CLARENDON: Of course used here in a bad sense. Compare *2 Hen. IV:* I, ii, 186, where the Chief Justice calls Falstaff the Prince's 'ill angel,' or evil genius. Compare also *Ant. and Cleo.* II, iii, 21, where 'thy angel' or 'demon' is explained as 'thy spirit which keeps thee.' [See III, i, 67, note by BAYNES.]

22. **Vntimely ript**] TWEEDIE: Shakespeare, perhaps, had read in Virgil that

Macb. Accurſed be that tongue that tels mee ſo; 23
For it hath Cow'd my better part of man:
And be theſe Iugling Fiends no more beleeu'd, 25
That palter with vs in a double ſence,
That keepe the word of promiſe to our eare,
And breake it to our hope. Ile not fight with thee.
Macd. Then yeeld thee Coward, 29

23. *Accurſed*] *Accurſèd.* Dyce.

children who came into the world in this extraordinary manner were consecrated to Apollo; and therefore invulnerable. 'Ripp'd from the womb, the infant 'scap'd the steel.' [The passage in Virgil to which Tweedie refers is, possibly, in the *Æneid*, Bk, x, ll. 315–317: 'Inde Lichan ferit, exsectum jam matre peremptâ, Et tibi, Phœbe, sacrum, casus evadere ferri Quod licuit parvo.' It does not appear who is responsible for Tweedie's translation, which fails to convey the idea contained in this passage from Virgil.—HENRY (*Note on Æneid*, ad loc. cit.): We have another, and very interesting, instance of this custom, viz. of the dedication of a child which had narrowly, and, as it seemed miraculously, escaped death, to the services of a particular divinity, in Camilla, dedicated by her father to Diana. Nor has the custom even yet entirely disappeared. We still dedicate—not, indeed, to Phœbus or Diana, but to the Virgin—children who have escaped miraculously, as it is thought, some very imminent danger of death. In strictly Roman Catholic countries such children—easily distinguishable among their playmates by their peculiar, generally entirely white, costume—are very frequently to be met with.—R. P. HARRIS, M. D. (*Tolerance in Pregnant Women*, Philadelphia, 1892), has collected upwards of seventeen instances wherein premature birth was due, not to the Cæsarean section, but to lacerations by horns of cattle; and suggests that 'such a casualty may have happened to the mother of Macduff, in view of the fact that several other women have suffered the same form of injury, whose sons, thus liberated, have lived to mature age.' See also *Appendix*, p. 399.—ED. ii.]

24. **my better part of man**] CLARENDON: The better part of my manhood. See ABBOTT, § 423.

26. **palter**] CRAIK (*Jul. Cæs.* II, i, 126): To shuffle, to equivocate, to act or speak unsteadily or dubiously with the intention to deceive.—CLARENDON: The derivation of the word is uncertain: 'paltry' comes from it.

28. **Ile . . . with thee**] FLETCHER (p. 154): There is no want of physical courage implied in Macbeth's declining the combat with Macduff. He may well believe that now, more than ever, it is time to 'beware Macduff.' He is at length convinced that 'fate and metaphysical aid' are against him; and, consistent to the last in his hardened and whining selfishness, no thought of the intense blackness of his own perfidy interferes to prevent him from complaining of falsehood in those evil beings from whose very nature he should have expected nothing else. There is no cowardice, we say, in his declining the combat under such a conviction. Neither is there any courage in his renewing it; for there is no room for courage in opposing evident fate. But the last word and action of Macbeth are an expression of the *moral* cowardice which we trace so conspicuously throughout his career; he surrenders his life that he may not be 'baited with the rabble's curse.'

And liue to be the ſhew, and gaze o'th'time.
Wee'l haue thee, as our rarer Monſters are
Painted vpon a pole, and vnder-writ,
Heere may you ſee the Tyrant.
Macb. I will not yeeld
To kiſſe the ground before young *Malcolmes* feet,
And to be baited with the Rabbles curſe.
Though Byrnane wood be come to Dunſinane,
And thou oppos'd, being of no woman borne,
Yet I will try the laſt. Before my body,
I throw my warlike Shield : Lay on *Macduffe*,
And damn'd be him, that firſt cries hold, enough.
Exeunt fighting. *Alarums.*

34. *I will*] *I'll* Pope, Han. Steev. Var. Sing. i.
37. *Byrnane*] *Byrnam* F_2F_3. *Birnam* F_4.
38. *being*] *be* Theob. Warb. Johns. Coll. ii. (MS).
41. *him*] *he* Pope, +, Jen. Huds. Coll. MS.

28, 29. WALKER (*Crit.* iii, 259): Arrange, rather, I think, 'I *will not* fight with thee. *Macd.* Then yield thee, coward,' [one line], 'with *thee*' emphatically. [Adopted by HUDSON, ed. ii.]—CLARENDON: Walker's arrangement is perhaps right.

30. **shew**] DELIUS: Thus Antony threatens Cleopatra. See *Ant. & Cleo.* IV, xii, 36.—CLARENDON: Benedick makes a somewhat similar jest, *Much Ado*, I, i, 267.

30. **time**] For 'time' used for *the world*, see I, v, 72; I, vii, 95; IV, iii, 85.

32. **pole**] HARRY ROWE: Having been a traveller in this way myself, I shall venture to amend this reading, *meo periculo*, to *cloth*.—DANIEL: Qy. read: 'We'll have thee painted, as our rarer monsters are, And underwrit upon a scroll,' etc.

41. **him**] ABBOTT (§ 208): Perhaps *let*, or some such word, was implied.

41. **hold**] For ancient use of this word, see I, v, 60.—ELWIN: The natural physical boldness of Macbeth breaks forth in the very face of despair.—CLARENDON: The cry of the heralds, 'Ho! ho!' commanding the cessation of a combat, is probably corrupted from 'Hold, hold,' as 'lo' from 'look.'—[BOOTH has the following arrangement of the ending to this scene: after 'hold, enough,' '*They fight, and Macbeth is killed.—Flourish.—Enter, with drum and banners, Malcolm, Rosse, Lennox, and Soldiers. All.* Hail, king of Scotland! *Flourish.* CURTAIN.'—IRVING, after 'hold, enough,' has '*They fight.* Macbeth *is slain. Enter* Malcolm, Siward, Ross, *the other* Thanes, *and* Soldiers. *Macd.* Hail, king! *All.* Hail, King! *Flourish.* CURTAIN.'—ED. ii.]

42. **Exeunt**] JENNENS: The direction of the Ff supposes Macbeth and Macduff to re-enter, and end their duel on the stage. If we allow this direction, we must also put in another; and either make the curtain fall, or exit Macduff, and the body of Macbeth carried off, before Malcolm, etc., enter.—FLETCHER (p. 168): To the alteration, in deference to modern taste, which makes Macbeth fall and die upon the stage we have nothing to object: only it is worth observing, that the very fact of Shakespeare's making Macduff, after killing his antagonist off the stage, re-enter with 'the usurper's cursed head' upon a pole, is a final and striking indication that

Enter Fighting, and Macbeth ſlaine. 43

Retreat, and Flouriſh. Enter with Drumme and Colours, Malcolm, Seyward, Roſſe, Thanes, & Soldiers. 45

Mal. I would the Friends we miſſe, were ſafe arriu'd.

Sey. Some muſt go off: and yet by theſe I ſee,
So great a day as this is cheapely bought.

Mal. *Macduffe* is miſſing, and your Noble Sonne.

Roſſe. Your ſon my Lord, ha's paid a ſouldiers debt, 50
He onely liu'd but till he was a man,
The which no ſooner had his Proweſſe confirm'd 52

43. Enter ... ſlaine] Enter ... is slain. Rowe. Om. Pope, et cet.

44. SCENE VIII. Pope, +.

45. Thanes] Ff. Lenox, Angus, Cathness, Menteth, Mal. the other Thanes, Cap. et cet.

52. *Proweſſe*] *prow'ss* Pope, Theob. i.

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he meant Macbeth to die by all unpitied and abhorred.—ED. ii.—R. G. WHITE: It is possible that Shakespeare, or the stage-manager of his company, did not deny the audience the satisfaction of seeing the usurper meet his doom, and that in the subsequent 'retreat' his body was dragged off the stage for its supposed decapitation. See stage-direction, line 70.—DYCE (ed. ii.): The stage-directions given by the Ff in this scene are exquisitely absurd.—CLARENDON: In all likelihood Shakespeare's part in the play ended here. [The following lines are found in J. P. Kemble's Acting Copy, 1794, and were added by Garrick: ('*Alarum. They fight. Macbeth falls.*) *Macb.* Tis done! the scene of life will quickly close. Ambition's vain delusive dreams are fled, And now I wake to darkness, guilt, and horror; I cannot bear it! let me shake it off—It will not be; my soul is clog'd with blood—I cannot rise! I dare not ask for mercy—It is too late, hell drags me down; I sink, I sink,—my soul is lost for ever!—Oh!—Oh!— *Dies.*']

47. **go off**] CLARENDON: A singular euphemism for *die*. We have 'parted' in the same sense in line 68. Similarly to 'take off' is used for *to kill* in III, i, 126. [Also I, vii, 24.—ED. ii.]

50. LIBBY: Here is Ross for the last time currying favour with the victor by the exercise of his obituary eloquence. He receives scant courtesy from the soldierly Siward.—ED. ii.

51. **onely . . . but**] CLARENDON: For an instance of this pleonasm, see Bacon, *Advancement of Learning*, ii, 17, § 9: 'For those whose conceits are seated in popular opinions, need only but to prove or dispute.'—ABBOTT (§ 130): The same forgetfulness of the original meaning of words which led to 'more better,' etc., led also to the redundant use of *but* in '*but* only,' 'merely *but*,' '*but* even,' etc.

52. **The which**] See III, i, 22.

52. **Prowesse**] WALKER (*Vers.* p. 119): Such words as *jewel, steward, lower, poet*, etc., in which a short vowel is preceded by a long one or a diphthong—among the rest may be particularly noticed such present participles as *doing, going, dying*, etc.—are frequently contracted; the participles almost always. Thus *prowess*. And so Greene, *Alphonsus*, iii, ed. Dyce, vol. ii, p. 27, 'Whose prowess alone has been the only cause.' Butler, *Hudibras*, pt. I, canto i, 873, 'Which we must

In the vnſhrinking ſtation where he fought,
But like a man he dy'de.
Sey. Then he is dead?
Roſſe. I, and brought off the field: your cauſe of ſorrow
Muſt not be meaſur'd by his worth, for then
It hath no end.
Sey. Had he his hurts before?
Roſſe. I, on the Front.
Sey. Why then, Gods Soldier be he:
Had I as many Sonnes, as I haue haires,
I would not wiſh them to a fairer death:
And ſo his Knell is knoll'd.
Mal. Hee's worth more ſorrow,
And that Ile ſpend for him.
Sey. He's worth no more,
They ſay he parted well, and paid his ſcore,
And ſo God be with him. Here comes newer comfort.
Enter Macduffe; with Macbeths head.

55. *he is*] *is he* Pope, +.
61. *be he.*] *he!* Anon. ap. Cam.
69. *And ſo*] *So* Pope, +. *And* Coll. MS.
69. *be with*] *b' wi'* Sing. ii, Dyce ii, iii, Huds. ii, iii.
70. Enter...] Re-enter... Cap. et seq.

manage at a rate Of prowess and courage adequate.' In canto ii, 23, *prowess* rhymes to *loose*, and in canto iii, 181, to *foes*; pt. III, canto iii, 357, *cows—prowess*. [See, to same effect, ABBOTT, § 470, quoted at II, iii, 66.]—CLARENDON: It is used in two other passages in Shakespeare, in both as a disyllable.

52. **confirm'd**] DANIEL: Read *proved*. Or, 'No sooner had his prowess this confirmed.'

56. **cause**] CLARENDON: A pleonasm for sorrow. *Course* is a not improbable conjecture.

62. **Sonnes . . . haires**] ABBOTT calls attention to the pun here, as well as that in II, ii, 70, 71.

63. **wish them to**] CLARENDON: We have the same construction in *Tam. of Shr.* I, ii, 60, 64.

63. 'When his father [Siward] heard the newes [of his son's death] he demanded whether he receiued the wounds whereof he died, in the forepart of the bodie, or in the hinder part: and when it was told him that he received it in the forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kinde of death.'—Holinshed.

69. **God be with him**] WALKER (*Vers.* p. 228): This form is variously written in F_1 and in the old editions of our dramatists; sometimes it is *God be with you* at full, even when the metre requires the contraction; at others, *God b' wi' ye*, *God be wy you*, *God bwy*, *God buy*, etc.

70. **Enter . . . head**] MALONE: I have added, from Holinshed [see *Appendix*],

Macd. Haile King, for ſo thou art. 71
Behold where ſtands
Th'Vſurpers curſed head : the time is free :
I ſee thee compaſt with thy Kingdomes Pearle,
That ſpeake my ſalutation in their minds : 75
Whoſe voyces I deſire alowd with mine.
Haile King of Scotland.
All. Haile King of Scotland. *Flouriſh.*
Mal. We ſhall not ſpend a large expence of time, 79

74. *Pearle*] *Peers* Rowe,+, Wh. i. *pearls* Var. '73. *pale* Orger.
77. *Scotland.*] *Scotland! hail!* Han.
78. All. *Haile*] All. *All hail!* Anon. ap. Cam.
78. All. *Haile...Scotland.*] All. *King of Scotland, hail!* Steev. Var. '03, '13.
79. *ſpend*] *pause* Kinnear.
expence] *expanse* Sing. ii. conj.

to this stage-direction, 'on a pole.' This explains 'stands' in Macduff's speech.—HARRY ROWE: Military men carried *pikes*, but not 'poles,' into the field. This emendation was suggested by my scene-shifter.—STEEVENS: Our ancient players were not even skilful enough to prevent absurdity in those circumstances which fell immediately under their own management. No bad specimen of their want of common sense on such occasions may be found in Heywood's *Golden Age*, 1611: 'Enter Sybilla *lying in childbed*, with her child *lying* by her,' etc.—COLLIER (*Notes*, etc., p. 417): The MS Corrector adds 'on a pike—stick it in the ground,' which shows the somewhat remarkable manner in which the spectacle was presented to the audience.—COLLIER (ed. ii.): It implies that Macduff did not carry the head in his hand, and shake it before the spectators, as Richard is represented to have done with the head of Somerset, in *3 Hen. VI.*: I, i, 20.

74. **Pearle**] MALONE: This means *thy kingdom's wealth*, or rather, *ornament*. So, Sylvester, *England's Parnassus*, 1600: 'Honor of cities, pearle of kingdomes all,' [p. 268, ed. Collier, *Sonnet on the Peace*, iii.—ED. ii.]. Florio, in a Sonnet prefixed to his [*Worlde of Wordes*], 1598, calls Lord Southampton 'bright Pearle of Peeres.'—NARES: Anything very valuable, the choice or best part; from the high estimation of the real pearl. In the present case it means the chief nobility.—HUNTER (ii, 201): This is an expression for which it is not easy to account. There is as strange a use of the same word in Sylvester's *Du Bartas*, p. 554: 'These parasites are even the *pearls* and rings (Pearls, said I, perils) in the ears of kings.' It is possible that Shakespeare might allude to this passage of Sylvester.—WHITE: Rowe's change was a very proper one, I think. A man may be called a pearl, and many men pearls, *par excellence;* but to call a crowd of noblemen *the pearl* of a kingdom is an anomalous and ungraceful use of language.—KEIGHTLEY: 'Pearl' is here a collective term,—a singular with a plural sense. The word was often so used.—CLARENDON: Perhaps in the present passage 'pearl' is suggested by the row of pearls which usually encircled a crown.

79–94. FLETCHER (p. 168): The omission [on the stage] of Malcolm's concluding speech seems to us to be alike needless and senseless. Shakespeare knew the art of appropriately closing a drama, no less than that of opening it happily. These lines from the restored prince not only draw together in one point, as is requisite,

Before we reckon with your ſeuerall loues,
And make vs euen with you. My Thanes and Kinſmen
Henceforth be Earles, the firſt that euer Scotland
In ſuch an Honor nam'd : What's more to do,
Which would be planted newly with the time,
As calling home our exil'd Friends abroad,
That fled the Snares of watchfull Tyranny,
Producing forth the cruell Miniſters
Of this dead Butcher, and his Fiend-like Queene ;
Who(as 'tis thought) by ſelfe and violent hands,

81. *My*] Om. Pope,+. 89. *ſelfe and*] *self-laid* Anon. ap. Cam.

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the several surviving threads of interest, but show us decisively the predominant impression which the dramatist intended to leave on the minds of his audience. They are like a gleam of evening sunshine, bidding 'farewell sweet,' after 'so fair and foul a day.'—ED. ii.

79. **expence**] STEEVENS : To *spend* an *expense* is a phrase with which no reader will be satisfied. We certainly owe it to the mistake of a transcriber or the negligence of a printer. Perhaps *extent* was the word. However, in *Com. of Err.* III, i, 123, 'This jest shall *cost* me some *expense*.'—KEIGHTLEY : With Singer I read *make* for 'spend.' [I have been unable to find this emendation of Singer's, nor is he credited with it by the Cambridge Editors.—ED.]—CLARENDON : There is no reason to suspect any corruption. The verb governs a cognate accusative, as in *Numbers*, xxiii, 10, 'Let me die the death of the righteous.' Similarly in *Rich. II:* IV, i, 232 : 'To read a lecture of them.'—BAILEY : I propose *excess*. Probably the word 'spend' occasioned the transcriber or printer to turn *excess* into 'expense.' Since *spend* may be the corrupt word, my emendation is doubtful. It has little, if any, superiority over one which has just struck me : 'We shall not *suffer* a large *expense*,' etc., where *suffer*, as is not uncommon, is a monosyllable.

80. **loues**] For a similar plural, see V, ii, 6.

82. 'Malcolme Cammore thus recouering the relme . . . created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus.'—Holinshed.

83. **to do**] For ellipses after 'is,' see V, vii, 37.

84. **would**] For 'would' used conditionally, see I, v, 21 ; also I, vii, 40.

85. **As**] For 'as' in the sense of *to wit*, see V, iii, 30. [I am not quite sure, because of the 'what needful else,' in line 89, that Walker's construction strictly applies here.—ED.]

85. **exil'd Friends abroad**] For this construction with the adjective, see III, vi, 54.

89. **selfe**] CLARENDON [note on 'Infusing him with self and vain conceit,' *Rich. II:* III, ii, 166] : Self is used by Shakespeare as an adjective, as in *Twelfth Night*, I, i, 39, 'One self king,' so that he felt no awkwardness in separating it

Tooke off her life. This, and what needfull elſe
That call's vpon vs, by the Grace of Grace,
We will performe in meaſure, time, and place:
So thankes to all at once, and to each one,
Whom we inuite, to ſee vs Crown'd at Scone.
Flouriſh. *Exeunt Omnes.*

FINIS.

90. *what*] *what's* Han.
91. *of Grace*] *of heaven* Pope, Han. *of God* Warb.
95. Omnes] Om. Cap. et seq.

from the substantive, whose sense it modifies, by a second epithet. [See also ABBOTT, § 20.]

90, 91. **what . . . else That**] ABBOTT (§ 286): There is here probably an ellipsis: '— what needful else (there be) That,' etc.

91. **Grace of Grace**] THEOBALD: This is an expression Shakespeare is fond of: 'Do curse the grace that with such grace hath blest them.'—*Two Gent.* III, i, 146. 'The great'st grace lending grace,' etc.—*All's Well*, II, i, 163. In like manner he loves to redouble other words: 'And spite of spite needs must I rest awhile.'—*3 Hen. VI:* II, iii, 5. 'Now, for the love of Love and her soft hours.'—*Ant. & Cleo.* I, i, 44. [See also V, iii, 54.]

93, 94. **So . . . Scone**] MANLY: There can be little doubt that the actor, in speaking these lines, addressed the audience rather than the *dramatis personæ*, and made this utterance of thanks serve as a sort of epilogue.—ED. ii.

93. **one**] For pronunciation, see II, i, 61; also III, iv, 162.

APPENDIX

APPENDIX

THE TEXT

'THE TRAGEDIE OF MACBETH' was first printed in the Folio of 1623, where it occupies twenty-one pages: from p. 131 to p. 151 inclusive, in the division of *Tragedies*, between *Julius Cæsar* and *Hamlet*. The Acts and Scenes are all there indicated.

COLLIER: We may presume, as in other similar cases, that it had not come from the press at an earlier date, because in the books of the Stationers' Company it is registered by Blount and Jaggard, on the 8th of November, 1623, as one of the plays 'not formerly entered to other men.'

HUNTER (ii, 152): The numerous corrections (decidedly and unquestionably so) made by the editors of F_2, and the numerous other deviations of the text of F_1, show that the original editors performed their duty in a very imperfect manner, and that therefore there is just room for a bolder conjectural criticism on this play than perhaps on any other; neither can the variations of F_2 from F_1 be always accepted as improvements or authoritative determinations of the true text.

CAMBRIDGE EDITORS: Except that it is divided into Scenes, as well as Acts, it is one of the worst printed of all the plays, especially as regards the metre, and not a few passages are hopelessly corrupt.

CLARENDON: Probably it was printed from a transcript of the author's MS, which was in great part not copied from the original, but written to dictation. This is confirmed by the fact that several of the most palpable blunders are blunders of the ear and not of the eye.

DATE OF THE PLAY

CAPELL (*Notes*, ii, 26): The matter treated on [in IV, iii, 158–180] leads to a discovery of what all must wish to have settl'd—the chronology of the play. That it's general fable was made choice of on the score of King James, is acknowledg'd on all hands; and this engrafted particular, of the *virtue* of kingly *touches*, serv'd the purpose of incense to him, as well as its witchery and the fortunes of his ancestor Banquo: *Touching* for the '*evil*' was reviv'd by this king in his reign's beginning, and practis'd with great ceremony, a ritual being establish'd for it: the mention of it's source, when a novelty, had some grace on the stage, and in the ear of it's reviver; and to that period, the king's third or fourth year, [James ascended the throne in March, 1602–3.—ED.] reason bids us assign the speech in question. This conjecture about it's date, it will be said, stands in need of some strength'ning: call we in then to it's aid another conjecture, built upon what is found in [Farmer's Essay, quoted on p. 396.—ED.]. A Latin play on this subject was parcel of the king's entertainment at Oxford in 1605; that it preceded the play before us, is nearly certain; For what writer would, on such an occasion, think of dressing up one upon

a fable that was then in exhibition elsewhere? and that it preceded not long, highly probable; weighing the rapid pen of this Author, and the advantage to be expected from a quick bringing it on upon his own newly-establish'd stage in the Black-friars.

MALONE (vol. ii, p. 407, ed. 1821): I have observed some notes of time in this tragedy that appear to me strongly to confirm the date I have assigned to it [viz. 1606]. They occur in II, iii, 7, 8: 'Here's a *farmer* that hang'd himself on th' *expectation of plenty*.' The price of corn was then, as now, the great criterion of plenty or scarcity. That in the summer and autumn of 1606 there was a prospect of plenty of corn appears from the audit-book of the College of Eton; for the price of wheat in that year was lower than it was for thirteen years afterwards, being thirty-three shillings the quarter. In the preceding year (1605) it was two shillings a quarter dearer, and in the subsequent year (1607) three shillings a quarter dearer. In 1608 wheat was sold at Windsor market for fifty-six shillings and eight pence a quarter; and in 1609 for fifty shillings. In 1606 barley and malt were considerably cheaper than in the two years subsequent.

In the following words in the same scene there is still stronger confirmation of the date of this tragedy: 'here's an *equivocator*, that *could swear in both scales against either scale;* who *committed treason enough for God's sake;* yet could not *equivocate* to heaven.'

Warburton long since observed that there was here an allusion to the Jesuits as 'the inventors of the execrable doctrine of equivocation.' If the allusion were only thus general, this passage would avail us little in settling the time when *Macbeth* was written; but it was unquestionably much more particular and personal, and had direct reference to the doctrine of *equivocation* avowed by Henry Garnet, Superior of the order of Jesuits in England, on his trial for the Gunpowder Treason, on the 28th of March, 1606, and to his detestable *perjury* on that occasion, or, as Shakespeare expresses it, 'to his swearing in both scales against either scale,' that is, flatly and directly contradicting himself on oath.

This trial, at which King James himself was present incognito, doubtless attracted very general notice; and the allusion to his gross equivocation and perjury thus recent, and probably the common topic of discourse, must have been instantly understood, and loudly applauded.

In a letter from Mr John Chamberlain to Mr Winwood, April 5, 1606, concerning the trial, it is stated, '... that by the cunning of his keeper, Garnet, being brought into a fool's paradise, had diverse conferences with Hall, his fellow priest, in the Tower, which were overheard by spials set on purpose. With which being charged, he stiffly denied it; but being still urged, and some light given him that they had notice of it, he persisted still, *with protestation upon his soul and salvation, that there had passed no such interlocution:* till at last, being confronted with Hall, he was driven to confess. And being asked in this audience how he could solve this lewd perjurie, he answered, "that, so long as he thought they had no proof, he was not bound to accuse himself; but when he saw they had proof, he stood not long in it." And then fell into a large discourse *defending equivocation*, with many weak and frivolous distinctions. The other example was of Francis Tresham, who ... protested that he had not seen him [Garnet] these sixteen years last past. Whereas it was manifestly proved both by Garnet himself, Mrs Vaux, and others, that he had been with him in three several places this last year, and once not many days before the blow should have been given. And [Garnet] being now asked what he knew of this man, he smilingly answered that he thought he meant to *equivocate*.'

A few extracts from Garnet's Trial, printed by authority, will still more clearly show that the perjury and equivocation of the Jesuit were here particularly alluded to by Shakespeare.

In stating the case, Sir Edward Coke, the Attorney General, observed that, '. . . Mr Lockerson, who being deposed before Garnet, delivered upon his oath that they heard Garnet say to Hall, "They will charge me with my prayer for the good success of the great action, in the beginning of Parliament." . . . "It is true, indeed (said Garnet), that I prayed for the good success of the great action; but I will tell them that I meant it in respect of some sharper laws, which I feared they would make against Catholics; and that answer will serve well enough."' Again: 'Garnet having protested that "When Father Greenwell made him acquainted with the whole plot, . . . he was very much distempered, and could never sleep quietly afterwards, but sometimes *prayed to God that it should not take effect*";' the Earl of Salisbury replied, that "he should do well to speak clearly of his devotion in that point, for otherwise he must put him to remember that *he had confessed* to the Lords that he had offered sacrifice to God for stay of that plot, *unless it were for the good of the Catholick cause*."' Further: Lord Salisbury reminded Garnet, 'after the interlocution between him and Hall, when he was called before all the lords, and was asked, not what he said, but whether Hall and he had conference together (desiring him *not to equivocate*), how stiffly he denied it upon his soul, retracting it with so many detestable execrations, as the Earl said, it wounded their hearts to hear him; and yet as soon as Hall had confessed it, he grew ashamed, cried the lords mercy, and said he had offended, *if equivocation did* not help him.'

Here certainly we have abundant proofs of 'an *equivocator* that could *swear in both scales against either scale*, who committed *treason* enough *for God's sake*, and yet could not *equivocate* to heaven.' [TAUNTON (*History of the Jesuits in England*, p. 325, foot-note) says that one of the aliases of Garnet was 'Farmer'; and that this was well known. A discussion on this point may be found in *Literature*, vol. viii, 1901.—ED. ii.]

If it should be maintained that in strict reasoning these observations only prove that *Macbeth* was written subsequently to the trial of Garnet, it may be remarked that allusions of this kind are generally made while the facts are yet recent in the minds of the writer and of the audience, and before their impression has been weakened by subsequent events.

The third circumstance mentioned by the Porter is that of 'an English tailor stealing out of a French hose,' the humor of which, as Warburton has rightly remarked, consists in this, that the French hose being then very short and strait, a tailor must be master of his trade who could steal anything from them. From a passage in *Henry V*, and from other proofs, we know that about the year 1597 the French hose were very large and lusty; but doubtless between that year and 1600 they had adopted the fashion here alluded to; and we know that French fashions were very quickly adopted in England. The following passage occurs in *The Black Year*, by Anthony Nixon, 1606: 'Gentlemen this year shall be much wronged by their taylors, for their consciences are now much larger than ever they were, for where [whereas] they were wont to steale but half a yeard of brood cloth in making up a payre of breeches, now they do largely nicke their customers in the lace too, and take *more than enough* for the *new fashions* sake, besides their old ones.' The words in italics may relate only to the lace, but I rather think that the meaning is, that whereas formerly tailors used to steal half a yard of cloth in making a pair of

breeches, they now cheat in the lace also; and steal more than enough of the cloth for the sake of making the breeches close and tight, agreeably to the new fashion.

In July, 1606, the King of Denmark came to England on a visit to his sister, Queen Anne, and on the third of August was installed a Knight of the Garter. 'There is nothing to be heard at court,' says Drummond of Hawthornden in a letter dated on that day, 'but sounding of trumpets, hautboys, musick, revellings and comedies.' Perhaps during this visit *Macbeth* was first exhibited.

[The date of *Macbeth* thus assigned to 1606 by Malone was accepted by STEEVENS, CHALMERS (the latter placed it the twenty-eighth in the order of composition), and other commentators, until the appearance in 1836 of COLLIER'S *New Particulars regarding the Works of Shakespeare*. In this volume mention is made of the discovery among the Ashmolean MSS of notes on the performance of some of Shakespeare's plays written by one who saw them acted during the lifetime of the Poet. These notes] 'bear the following title: "*The Booke of Plaies and Notes thereof, ℔ Formans, for common Pollicie*," and they were written by Dr Simon Forman, the celebrated Physician and Astrologer, who lived at Lambeth, the same parish in which Elias Ashmole afterwards resided. Forman was implicated in the murder of Sir Thomas Overbury, but died in 1611, before the trial. . . . The last date in his *Book of Plays* is the 15th of May, 1611, so that he was a frequenter of the theatres until a short period before his sudden decease in a boat on the Thames. He was notorious long before his connection with Lady Essex, and excited a vast deal of jealousy on the part of the regular medical practitioners of London, by giving unlicensed advice to the sick, as well as by casting nativities; but he was at length able to procure a degree from Cambridge. . . . The words "for common policy" in the title of Forman's *Notes* mean that he made these remarks upon plays he saw represented because they afforded a useful lesson of prudence or "policy" for the "common" affairs of life. . . . On the 20th of April, 1610, which happened on a Saturday, the astrological Doctor was present at the performance of *Macbeth*, the production of which on the stage Malone fixed in 1606. This may be the right conjecture, and Forman may have seen the tragedy for the first time four years after it was originally brought out; but it is by no means impossible that 1610 was its earliest season, and it is likely that in April that season had only just commenced at the Globe, which was open to the weather; the King's Players acted at the covered theatre of the Blackfriars during the winter. Malone's reasoning to establish that *Macbeth* was written and acted in 1606, is very inconclusive, and much of it would apply just as well to 1610. . . . [Forman's] description of the plot of *Macbeth* is more particular and remarkable than perhaps any of the others which he has given; he writes' [The following extract from *Dr Forman's Book of Plays* is a copy of the reprint by F. J. FURNIVALL.—*Sh. Soc. Trans.* 1875–76, p. 417.—ED. ii.]:

'In Mackbeth at the glob, 16jo, the 20 of Aprill, ther was to be obserued, firste, howe Mackbeth and Bancko, 2 noble men of Scotland, Ridinge thorowe a wod, the[r] stode before them 3 women feiries or Nimphes, And saluted Mackbeth, sayinge, 3 tyms vnto him, haille mackbeth, King of Codon; for thou shalt be a kinge, but shalt beget No kinge, &c. then said Bancko, what all to mackbeth And nothing to me. Yes, said the nimphes, haille to thee Banko, thou shalt beget kinges, yet be no kinge. And so they departed & cam to the courte of Scotland to Dunkin king of Scotes, and yt was in the dais of Edward the Confessor. And Dunkin bad them both kindly wellcome, And made Mackbeth forth with Prince of Northumberland, and sent him hom to his own castell, and appointed mackbeth to

prouid for him, for he wold Sup with him the next dai at night, & did soe. And mackebeth contriued to kull Dunkin, & thorowe the persuasion of his wife did that night Murder the kinge in his own castell, beinge his gueste. And ther were many prodigies seen that night & the dai before. And when Mack Beth had murdred the kinge, the blod on his handes could not be washed of by any means, nor from his wiues handes which handled the bloddi daggers in hiding them, By which means they became both much amazed & affronted. the murder being knowen, Dunkins 2 sonns fled, the on to England, the [other to] Walles, to saue them selues. They beinge fled, they were supposed guilty of the murder of their father, which was nothinge so. Then was Mackbeth crowned kinge, and then he for feare of Banko, his old companion, that he should beget kinges but be no kinge him selfe, he contriued the death of Banko, and caused him to be Murdred on the way as he Rode. The next night, being at supper with his noble men whom he had bid to a feaste to the which also Banco should haue com, he began to speak of Noble Banco, and to wish that he were ther. And as he thus did, standing vp to drincke a Carouse to him, the ghoste of Banco came and sate down in his cheier be-hind him. And he turning A-bout to sit down Again sawe the goste of banco, which fronted him so, that he fell in-to a great passion of fear and fury, Vtteringe many wordes about his murder, by which, when they hard that Banco was Murdred they Suspected Mackbet.

'Then Mack Dove fled to England to the kinges sonn, And soe they Raised an Army, And cam into scotland, and at dunston Anyse ouerthrue Mackbet. In the mean tyme whille macdouee was in England, Mackbet slewe Mackdoues wife & children, and after in the battelle mackdoue slewe mackbet.

'Obserue Also howe mackbetes quen did Rise in the night, in the night in her slepe, & walke and talked and confessed all & the doctor noted her wordes.'

'Besides mis-spelling some of the names, as Mackbet, Mackdove, Dunston Anyse, &c., Forman's memory seems to have failed him upon particular points: thus he makes the "Fairies or Nymphs" (*vice* Witches), hail Macbeth as "*King* of Codor," instead of *Thane* of Cawdor, and old Duncan subsequently creates him "Prince of Northumberland." After the murder, Forman states that neither Macbeth nor his wife could wash the blood from their hands, by reason of which they were both "amazed and affronted." If this were a mob-accordant incident in the play in 1610, it was among the omissions made by the player-editors when it was published in 1623.'

COLLIER subsequently somewhat modified his conjecture that in 1610 *Macbeth* was in 'its earliest season.' In his edition (*Introd.* vol, vii, p. 96, 1843) Collier says: 'Our principal reason for thinking that *Macbeth* had been originally represented at least four years before 1610, is the striking allusion in IV, i, to the union of the three kingdoms . . . in the hands of James I. That monarch ascended the throne in March, 1602–3, and the reference to "two-fold balls" and "treble sceptres" would have had little point, if we suppose it to have been delivered after the king who bore the balls and sceptres had been more than seven years on the throne. James was proclaimed king of Great Britain and Ireland the 24th of October, 1604, and we may perhaps conclude that Shakespeare wrote *Macbeth* in the year 1605, and that it was first acted at the Globe, when it was opened for the summer season in the Spring of 1606. . . . We are generally disposed to place little confidence in such passages [as those quoted by Malone in reference to the cheapness of corn, and the doctrine of equivocation], not only because they are frequently obscure in their application, but because they may have been introduced at any subsequent period,

either by the author or actor, with the purpose of exciting the applause of the audience by reference to some circumstance then attracting public attention.'

HUNTER (*New Illus.* ii, 153): To the probabilities [of Malone and Chalmers] I add another, which arises out of a new, but I believe a just, view of the import of the passage in I, iii, 120. This passage has hitherto been taken as merely metaphorical; but it seems to me that Shakespeare really intended that the robes pertaining to the dignity of Thane of Cawdor, to which Macbeth was just elevated, should be produced on the Stage by Ross and Angus; that in fact the ceremony of investiture should take place on the stage. It is at least more in accordance with the turn of the expression, than to suppose that Macbeth spoke thus in mere metaphor.

Now, it happened that this ancient ceremony of investiture had been lately gone through by Sir David Murray on his being created Lord Scone. We are told that he 'was with the greatest solemnity invested in that honour on the 7th of April, 1605, by a special commission, directed to the Earl of Dumfermling, the Lord Chancellor, to that effect. The ceremony was in presence of the earls Angus, Sutherland, Marischal, Linlithgow; the lords Fleming, Drummond, and Thirlestane.' This particular investiture in a Scottish dignity probably suggested to Shakespeare the idea of introducing the investiture of Macbeth as Thane of Cawdor. The Earl of Angus, we see, appears both in the play and in the actual performance of the ceremony; and Sir David Murray, it may also be observed, received the dignity under circumstances not very unlike those under which Macbeth acquired the Thanedom of Cawdor. He had a large share in saving the life of the King at the time of the Gowrie conspiracy, and the King gave him for his reward, first, the barony of Ruthven, which had belonged to the Earl of Gowrie, and next the lands of Scone, of which the Earl of Gowrie had been commendator, and had lost them by treason. 'What he hath lost noble Macbeth hath won.'

KNIGHT: We can have no doubt that this play belonged to the last ten years of Shakespeare's life, and was probably not far separated from the Roman plays.

GRANT WHITE says: 'I have little hesitation in referring the production of *Macbeth* to the period between October, 1604, and August, 1605. I am the more inclined to this opinion from the indications which the play itself affords that it was produced upon an emergency. It exhibits throughout the hasty execution of a grand and clearly-conceived design. But the haste is that of a master of his art, who, with conscious command of its resources, and in the frenzy of a grand inspiration, works out his conception to its minutest detail of essential form, leaving the work of surface-finish for the occupation of cooler leisure. What the Sistine Madonna was to Raffael, it seems that *Macbeth* was to Shakespeare—a magnificent impromptu; that kind of impromptu which results from the application of well-disciplined powers and rich stores of thought to a subject suggested by occasion. I am inclined to regard *Macbeth* as, for the most part, a specimen of Shakespeare's unelaborated, if not unfinished, writing, in the maturity and highest vitality of his genius. It abounds in instances of extremest compression, and most daring ellipsis, while it exhibits in every Scene a union of supreme dramatic and poetic power, and in almost every line an imperially irresponsible control of language. Hence, I think, its lack of formal completeness of versification in certain passages, and also some of the imperfection in its text, the thought in which the compositors were not always able to follow and apprehend.

HALLIWELL, in his Folio edition, that rare treasury of all that can archæologic-

ally illustrate Shakespeare, agrees with Dr Farmer in the tolerably certain conjecture 'that this tragedy was written and acted before the year 1607, if, as seems probable, there is an allusion to Banquo's ghost in the *Puritan*, 4to, 1607: "we'll ha' the ghost i' th' white sheet sit at upper end o' th' table."'

The Editors of the CLARENDON edition 'do not agree with some critics in thinking that this allusion [to "the two-fold balls and treble sceptres"] necessarily implies that the play was produced immediately after James's accession, because an event of such great moment and such permanent consequences would long continue to be present to the minds of men.' And the Porter's reference to the 'farmer who hanged himself' would be quite 'as apposite if we supposed it to be made to the abundant harvest of any other year, and the Jesuit doctrine of equivocation was at all times so favorite a theme of invective with Protestant preachers, that it could not but be familiar to the public, who in those days frequented the pulpit as assiduously as the stage.'

After quoting the extract from Forman's diary the Editors add that when the astrologer saw *Macbeth*, in 'all probability it was then a new play, otherwise he would scarcely have been at the pains to make an elaborate summary of its plot. And in those days the demand for and the supply of new plays were so great, that even the most popular play had not such a "run" nor was so frequently "revived" as at present. Besides, as we have shown, there is nothing to justify the inference, still less to prove, that *Macbeth* was produced at an earlier date. In Beaumont and Fletcher's *Knight of the Burning Pestle*, a burlesque produced in 1611, we find an obvious allusion to the ghost of Banquo. Jasper, one of the characters, enters "with his face mealed," as his own ghost. He says to Venturewell, V, i (vol. ii, p. 216, ed. Dyce),—

> "When thou art at thy table with thy friends,
> Merry in heart and fill'd with swelling wine,
> I'll come in midst of all thy pride and mirth,
> Invisible to all men but thyself."

This supports the inference that *Macbeth* was in 1611 a new play, and fresh in the recollection of the audience.'

In *Kempes nine daies wonder* (p. 21, *Cam. Soc.* ed. by Dyce, 1840) the merry morrice dancer says: 'I met a proper vpright youth, onely for a little stooping in the shoulders, all hart to the heele, a penny Poet, whose first making was the miserable stolne story of Macdoel, or Macdobeth, or Macsomewhat, for I am sure a Mac it was, though I never had the maw to see it.' On this the learned Editor remarks that 'this mention of a piece anterior to Shakespeare's tragedy on the same subject has escaped the commentators.' Collier, in his first edition, thought that this inference of an older piece than *Macbeth* was 'doubtful, as it is obvious that Kemp did not mean to be very intelligible; his other allusions to ballad-makers of his time are purposely obscure.' But before the appearance of his second edition in 1858, Collier's indefatigable industry had discovered another reference to the 'miserable stolne story.' 'It may admit of doubt,' he says, 'whether there was not a considerably older drama on the story of *Macbeth*, for we meet with the following entry in the Registers of the Stationers' Company; the notice of it is, we believe, quite new, and we quote the very words of the register:

'"27 die Augusti 1596. Tho. Millington—Thomas Millington is likewyse fyned at ij^{s} vj^{d} for printinge of a ballad contrarye to order, which he also presently paid.

Md. the ballad entituled The taming of a shrew. Also one other Ballad of Macdobeth."

'This shows the existence of a so-called "ballad" on the subject; and if "The Taming of a Shrew," which we know to have been a play, were so recorded, it is not unlikely that the "Ballad of Macdobeth" was of the same character. The latter part of the above entry is struck out, but it is not the less probable that the incidents were then known to the stage; and we derive some confirmation of the fact from the subsequent, not very intelligible, passage in Kemp's *Nine Days' Wonder*, printed in 1600: [as above.] Here the words "to see it" seem to show that the piece had been publicly represented, and that it was not merely a printed "ballad." Kemp, as a highly popular actor, would most naturally refer to dramatic performances; but, as we also gather from him, this "miserable story" had been "stolen," and perhaps he may mean to refer to a pre-existing production of which the author of the play of *Macdobeth* had availed himself.'

MALONE (vol. ii, pp. 419 and 440) mentions one or two other slight indications of the date of this play, which perhaps should not be here omitted. 'In the tragedy of *Cæsar and Pompey*, or *Cæsar's Revenge*, are these lines:

> "Why, think you, lords, that 'tis *ambition's* spur
> That *pricketh* Cæsar to these high attempts?"

If the author of that play, which was published in 1607, should be thought to have Macbeth's soliloquy (I, vii, 29–31) in view (which is not unlikely), this circumstance may add some degree of probability to the supposition that this tragedy had appeared before that year.'

Furthermore, Malone says that it is probable that Shakespeare 'about the time of his composing *Cymbeline* and *Macbeth*, devoted some part of his leisure to the reading of the lives of Cæsar and Antony in North's translation of Plutarch. In the play before us there are two passages which countenance that conjecture. "Under him," says Macbeth, "my genius is rebuk'd, as, it is said, Mark Antony's was by Cæsar." The allusion here is to a passage in the *Life of Antony;* where Shakespeare also found an account of the "insane root that takes the reason prisoner," which he has introduced in *Macbeth*.

'A passage in the 8th book of *Daniel's Civil Wars* seems to have been formed on one in this tragedy. The seventh and eighth books of Daniel's poem were first printed in 1609.' [I, v, 73: 'To beguile the time, Look like the time.' The passage in Daniel is: 'He draws a traverse twixt his grievances; Looks like the time his eye made not report.']

[FLEAY (*Sh. Manual*, p. 257) gives the following theory as to the composition of *Macbeth:* 'It was written during Shakespeare's third period: I think after *Hamlet* and *Lear* (see Malone); so that its date was probably 1606. Metrical evidence is of no use in determining the date: as we cannot tell how Middleton altered the play, or *how much he omitted*, except that the weak-ending test is not opposed to Malone's date. At some time after this, Middleton revised and abridged it: I agree with the Cambridge Editors in saying not later than 1613. There is a decisive argument that he did so after he wrote the *Witch*,—namely, that he borrows the songs from the latter play, and repeats himself a good deal. It is to me very likely that he should repeat himself in *Macbeth*, and somewhat improve on his original conception, as he has done in the corresponding passages: and yet be unable to

do a couple of new songs, or to avoid the monotony of introducing Hecate in both plays (Hecate being a witch in both, remember). I can quite understand a third-rate man, who in all his work shows reminiscences of others, and repetitions of Shakespeare, being unable to vary such conceptions as he had formed on the subject. I believe that Middleton, having found the groundlings more taken with the witches, and the cauldron, and the visions in IV, i, than with the grander art displayed in the Fate goddesses of I, iii, determined to amalgamate these, and to give us plenty of them. Hence, the witches call themselves weird sisters in the lyric part of I, iii.; hence the speech of Macbeth: "I will tomorrow . . . to the weird sisters." I believe also the extra fighting in the last scenes was inserted for the same reason. But finding that the magic and the singing and the fighting made the play too long, . . . he cut out large portions of the psychological Shakespeare work, in which, as far as quantity is concerned, this play is very deficient compared with the three other masterpieces of world-poetry, and left us the torso we now have.'

IBID. (*Life of Sh.* p. 155): When James I. was at Oxford in August, 1605, he had been addressed in Latin by the three Witches in this story at an entertainment given by the University. No doubt James would be pleased by their prophecies, and desirous that they should be promulgated in the vulgar tongue. No more likely date can be found for the holograph letter which he is said to have addressed to Shakespeare. It may possibly be that that letter was a command to write *Macbeth*.—ED. ii.]

'THE WITCH'

TOWARDS the close of the last century a MS copy of a play by Thomas Middleton was discovered, called *The Witch*. DYCE, in his edition of Middleton (*Works*, 1840, vol. iii, p. 247, and in vol. i, p. l.), says that copies from this MS were printed in 1778 by Isaac Reed for distribution among his friends. MALONE (*Variorum* of 1821, vol. ii. p. 420) says that this piece, *The Witch*, had long remained 'unnoticed in MS 'till it was discovered in 1779 by the late Mr Steevens in the collection of the late Thomas Pearson, esq.' The question, however, is now of little importance by whom this drama of Middleton was first discovered, or when it was discovered; the similarity of the scenes of sorcery in *The Witch* to those in *Macbeth* was manifest, and to Steevens the fame of the discovery is generally accorded, and the elation consequent thereon goes far now-a-days in condoning the zeal with which he endeavored to prove that the greater poet copied from the less.

STEEVENS (ed. Malone, vol. i, p. 359, 1790) inferred from an expression in the Dedication of *The Witch*, that it was written '*long* before 1603,' and that therefore Shakespeare must have been the copyist if *Macbeth* were not written until 1606, and sustains the inference of plagiarism by adducing the following examples of similarity in the two dramas: 'The Hecate of Shakespeare says, [III, v, 23]: "I am for the air," etc. The Hecate of Middleton (who like the former is summoned away by aërial spirits) has the same declaration in almost the same words: "I am for aloft," etc.—[ED.] Again, the Hecate of Shakespeare says to her sisters, [IV. i, 151]:

> "I'll charm the *air* to give a sound,
> While you perform your antique round," etc.
> "[*Musick. The Witches dance and vanish.*"

[Did Steevens forget that it is D'Avenant's Hecate, not Shakespeare's, who says this?—ED. ii.] The Hecate of Middleton says on a similar occasion:

"Come, my sweete sisters, let the *aire* strike our tune,
Whilst we shew reverence to yond peeping moone."
"[*Here they dance, and exeunt.*"

'In this play, the motives which incline the Witches to mischief, their manners, the contents of their cauldron, etc., seem to have more than accidental resemblance to the same particulars in *Macbeth*. The hags of Middleton, like the weird sisters of Shakespeare, destroy cattle because they have been refused provisions at farm-houses. The owl and the cat (Gray Malkin) give them notice when it is time to proceed on their several expeditions. Thus Shakespeare's Witch: "Harper cries;—'tis time, 'tis time." Thus too the Hecate of Middleton:

"*Hec.* Heard you the owle yet?
"*Stad.* Briefely in the copps.
"*Hec.* 'Tis high time for us then."

'The Hecate of Shakespeare, addressing her sisters, observes, that Macbeth is but "a wayward son, who loves for his own ends, not for them." The Hecate of Middleton has the same observation, when the youth who has been consulting her retires: "I know he loves me not, nor there's no hope on't." Instead of the "grease that's sweaten from the murderer's gibbet" and the "finger of birth-strangled babe," the Witches of Middleton employ "the gristle of a man that *hangs after sunset*" (i. e. of a murderer, for all other criminals were anciently cut down before evening) and the "fat of an unbaptized child." They likewise boast of the power to raise tempests that shall blow down trees, overthrow buildings, and occasion shipwreck; and, more particularly, that they can "make miles of wood walk." Here too the Grecian Hecate is degraded into a presiding witch, and exercised in superstitions peculiar to our own country. So much for the scenes of enchantment; but even other parts of Middleton's play coincide more than once with that of Shakespeare. Lady Macbeth says [II, ii, 8]: "the surfeited grooms Do mock their charge with *snores*. I have *drugg'd* their *possets*." So, too, Francisca, in the piece of Middleton:

"— they're now all at rest,
"And Gaspar there and all:—List!—fast asleepe;
"He *cryes* it hither.—I must disease* you strait, sir:
"For the maide-servants, and the girles o' the house,
"I *spic'd* them lately with a *drowsie posset*," etc.

'And Francisca, like Lady Macbeth, is watching late at night to encourage the perpetration of a murder.

'The expression which Shakespeare has put into the mouth of Macbeth [II, i, 60], "There's no such thing,"—is likewise appropriated to Francisca when she undeceives her brother, whose imagination has been equally abused.'

MALONE was at first overborne by these arguments of Steevens's; but afterwards, in the *Variorum* of 1821 (vol. ii, pp. 425–438), took the opposite ground, and in a long dissertation endeavored to prove, from internal evidence, that *The Witch* 'must have been produced after 1613,' 'and if so, it can have no claim to contest precedence with *Macbeth*, which unquestionably was acted in 1606.'

* This word also occurs near the end of the preceding scene: 'I'll have that care I'll not disease him much.' Compare *Macbeth*, V, iii, 26.—ED.

DYCE, in his account of Middleton (*Works*, vol. i, p. lii, 1840), says: 'Though his [Malone's] reasoning appears to me very far from convincing, I am by no means disposed to assert that the conclusion at which he so laboriously arrived is not the right one [viz. that the performance of *Macbeth* in 1606 was anterior to *The Witch*]. Gifford, indeed, has unhesitatingly pronounced that Shakespeare was the copyist;* but, notwithstanding the respect which I entertain for that critic, his incidental remarks on the present question have little weight with me; he has assigned no grounds for his decision; he had not, I apprehend, considered the subject with much attention, and on two occasions, at least, he appears to have alluded to it chiefly for the sake of giving additional force to the blows which he happened to be aiming at the luckless "commentators." As Shakespeare undoubtedly possessed the creative power in its utmost perfection, and as no satisfactory evidence has been adduced to show that *The Witch* was acted at an earlier period than *Macbeth*, he must not be hastily accused of imitation. Yet since he is known to have frequently remodelled the works of other writers, it may be urged that when he had to introduce witches into his tragedy, he would hardly scruple to borrow from [Middleton's] play as much as suited his immediate purpose. But, after all, there is an essential difference between the hags of Shakespeare and of Middleton; and whichever of the two may have been the copyist, he owes so little to his brother-poet that the debt will not materially affect his claim to originality. Concerning the tragi-comedy, *The Witch*, I have only to add that its merit consists entirely in the highly imaginative pictures of preternatural agents, in their incantations and their moonlight revelry: the rest of it rises little above mediocrity.'

Like Gifford, LAMB too had not seen Malone's proof that *The Witch* was subsequent in date to *Macbeth*, when in 1808 he published his *Specimens of English Dramatic Poets*, yet his poetic insight clearly discerned the 'essential differences' between the Weird Sisters and The Witch. 'Though some resemblance may be traced between the Charms in *Macbeth* and the Incantations in this Play [Middleton's *Witch*, in *Dramatic Poets*, p. 152, Bohn's ed. 1854], which is supposed to have preceded it, this coincidence will not detract much from the originality of Shakespeare. His witches are distinguished from the witches of Middleton by essential differences. These are creatures to whom man or woman plotting some dire mischief might resort for occasional consultation. Those originate deeds of blood, and begin bad impulses to men. From the moment that their eyes first meet with Macbeth's, he is spell-bound. That meeting sways his destiny. He can never break the fascination. These witches can hurt the body; those have power over the soul. Hecate, in Middleton, has a son, a low buffoon: the hags of Shakespeare have neither child of their own, nor seem descended from any parent. They are foul Anomalies, of whom we know not whence they are sprung, nor whether they have beginning or ending. As they are without human passions, so they seem to be without human relations. They come with thunder and lightning, and vanish to airy music. This is all we know of them. Except Hecate, they have no names; which heightens their mysteriousness. Their names, and some of the properties, which Middleton has given to his hags, excite smiles. The Weird Sisters are serious

* Introd. to Massinger's *Works*, vol. i, p. liv, ed. 1813. Again, note in Jonson's *Works*, vol. vi, p. 282; and vol. vii, p. 115. I ought to mention, that when Gifford threw out these remarks, Malone had not declared his ultimate opinion on the subject.—DYCE.

things. Their presence cannot co-exist with mirth. But in a lesser degree, the Witches of Middleton are fine creations. Their power, too, is, in some measure, over the mind. They raise jars, jealousies, strifes, *like a thick scurf o'er life.*'

COLLIER (ed. i, 1843) says in reference to Malone's conviction that *The Witch* was a play written subsequently to the production of *Macbeth*: 'Those who read the two will, perhaps, wonder how a doubt could have been entertained; . . . what must surprise everybody is that a poet of Middleton's rank could so degrade the awful beings of Shakespeare's invention; for although, as Lamb observes, "the power of Middleton's witches is in some measure over the mind," they are of a degenerate race, as if, Shakespeare having created them, no other mind was sufficiently gifted to continue their existence.'

HUDSON (1856) says: Malone has perhaps done all the case admits of to show that *The Witch* was not written before 1613; but in truth, there is hardly enough to ground an opinion upon one way or the other. And the question may be safely dismissed as altogether vain; for the two plays have nothing in common but what may well enough have been derived from Scot's *Discovery of Witchcraft*, or from the floating witchcraft lore of the time, some relics of which have drifted down in the popular belief to a period within our remembrance.'

R. G. WHITE (1861): Shakespeare would not have hesitated a moment about imitating Middleton, or any other writer, had it suited his purpose to do so; but I believe the Scenes in *The Witch* to be the imitations, not only because they have the air, at once timid, constrained, and exaggerated, which indicates in every art a copy by a very much inferior hand, but because witchcraft was an essential motive power in the very story which Shakespeare had chosen to dramatise. And witchcraft being thus inherent in his plot, and the superstitions of his day furnishing him ample material with which to fulfil his indication,—exactly the material too which he used,—I cannot believe that, with his wealth of creative power, he would ever have thought of going to the work of a younger dramatist for the mere supernatural costume with which to dress out such mysterious and unique creatures of his imagination as the three weird sisters of this tragedy.

To the instances of similarity between *The Witch* and *Macbeth*, given by Steevens, Messrs. CLARK and WRIGHT (*Clarendon Press Series*, p. viii, 1869) add the following: 'the innocence of sleep' (p. 316, Dyce's ed.) and 'I'll rip thee down from neck to navel' (p. 319, ibid.), which recall *Macbeth*, II, ii, 47, and I, ii, 28. . . .

'We have no means of ascertaining the date of Middleton's play. We know that he survived Shakespeare eleven years, but that he had acquired a reputation as early as 1600, because in *England's Parnassus*, published in that year, a poem is by mistake attributed to him. (See Dyce's account of Middleton, *Works*, vol. i, p. xiv.)

'If we were certain that the whole of *Macbeth*, as we now read it, came from Shakespeare's hand, we should be justified in concluding from the data before us that Middleton, who was probably junior and certainly inferior to Shakespeare, consciously or unconsciously imitated the great master. But we are persuaded that there are parts of *Macbeth* which Shakespeare did not write, and the style of these seems to us to resemble that of Middleton. It would be very uncritical to pick out of Shakespeare's works all that seems inferior to the rest, and to assign it to somebody else. At his worst, he is still Shakespeare; and though the least "mannered" of all poets, he has always a manner which cannot well be mistaken. In the parts of *Macbeth* of which we speak we find no trace of this manner. But to come to par-

ticulars. We believe that the second scene of the first act was not written by Shakespeare. Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the sergeant is not like Shakespeare's language even when he is most bombastic. What is said of the thane of Cawdor, lines 64, 65, is inconsistent with what follows in scene iii, lines 77, 78, and 125 sqq. We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory.

'In the first thirty-seven lines of the next scene, powerful as some of them are, especially 21-26, we do not recognise Shakespeare's hand; and surely he never penned the feeble "tag," II, i, 73.

'Of the commencement of the third scene of the second act, Coleridge said long ago that he believed "the low soliloquy of the Porter, in II, iii, to have been written for the mob by some other hand."

'If the fifth scene of act III. had occurred in a drama not attributed to Shakespeare, no one would have discovered in it any trace of Shakespeare's manner.

'The rich vocabulary, prodigal fancy, and terse diction displayed in IV, i, 3–40, show the hand of a master, and make us hesitate in ascribing the passage to any one but the master himself. There is, however, a conspicuous falling-off in lines 41–49, after the entrance of Hecate.

'In III, v, 16, it is said that Macbeth "loves for his own ends, not for you"; but in the play there is no hint of his pretending love to the witches. On the contrary, he does not disguise his hatred. "You secret, black, and midnight hags!" he calls them. Similarly, IV, i, 147–154, cannot be Shakespeare's.

'In IV, iii, lines 160–180, which relate to the touching for the evil, were probably interpolated previous to a representation at Court.

'We have doubts about the second scene of act V.

'In V, v, lines 54–57 are singularly weak, and read like an unskilful imitation of other passages, where Macbeth's desperation is interrupted by fits of despondency. How much better the sense is without them!

'In V, vii, 80, 81, the words, "Before my body I throw my warlike shield," are also, we think, interpolated.

'Finally, the last forty lines of the play show evident traces of another hand than Shakespeare's. The double stage-direction, "*Exeunt, fighting*"—"*Enter fighting, and Macbeth slaine*," proves that some alteration had been made in the conclusion of the piece. Shakespeare, who has inspired his audience with pity for Lady Macbeth, and made them feel that her guilt has been almost absolved by the terrible retribution which followed, would not have disturbed this feeling by calling her a "fiend-like queen"; nor would he have drawn away the veil which with his fine tact he had dropt over her fate, by telling us that she had taken off her life "by self and violent hands."

'We know that it is not easy to convince readers that such and such passages are not in Shakespare's manner, because their notion of Shakespeare's manner is partly based on the assumption that these very passages are by Shakespeare. Assuming, however, that we have proved our case so far, how are we to account for the intrusion of this second and inferior hand? The first hypothesis which presents itself is that Shakespeare wrote the play in conjunction with Middleton or another as "collaboratеur." We know that this was a very common practice with the dramatists of his time. It is generally admitted that he assisted Fletcher in the composition

of *The Two Noble Kinsmen*; and Mr Spedding has shown conclusively, as we think, that Fletcher assisted him in the composition of *Henry VIII.*

'We might suppose, therefore, that after drawing out the scheme of *Macbeth*, Shakespeare reserved to himself all the scenes in which Macbeth or Lady Macbeth appeared, and left the rest to his assistant. We must further suppose that he largely retouched, and even re-wrote in places, this assistant's work, and that in his own work his good nature occasionally tolerated insertions by the other. But, then, how did it happen that he left the inconsistencies and extravagances of the second scene of the first act uncorrected?

'On the whole, we incline to think that the play was interpolated after Shakespeare's death, or at least after he had withdrawn from all connection with the theatre. The interpolator was, not improbably, Thomas Middleton; who, to please the "groundlings," expanded the parts originally assigned by Shakespeare to the weird sisters, and also introduced a new character, Hecate. The signal inferiority of her speeches is thus accounted for.'

[F. J. FLEAY (*Sh. Manual*, p. 251): 'I desire to add to the number of exceptionable rhyming tags already pointed out by CLARK and WRIGHT. For instance, I, iv, 60–65. Macbeth has "humbly taken his leave" and been dismissed by the king. While going out he soliloquizes thus:

> "The Prince of Cumberland.—That is a step,
> On which I must fall down, or else o'erleap,
> *For in my way it lies.* Stars, hide your fires!
> Let not light see my black and deep desires:
> The eye wink at the hand! yet let that be,
> Which the eye fears, when it is done, to see."

'During this, Banquo has been praising him to Duncan in words not reported to us. Then Duncan goes on, "True, worthy Banquo," etc. This is not like Shakespeare: but is just such an attempt at being like Shakespeare as I should expect Middleton to write. Note especially the weakness of the italicised words and of the next line. The play has evidently been cut down at this point. In II, iii, 181, 182: "there's warrant in that theft Which steals itself, when there's no mercy left." This is too weak and thin for Shakespeare to emphasize, and the ending of II, iv, is worse:

> "*Ross.* *Well*, I will thither.
> *Macd.* *Well*, may you see things well done there:—adieu—
> Lest our old robes sit easier than our new!
> *Rosse.* Farewell, father.
> *Old M.* God's benison go with you; and with those That would make good of bad, and friends of foes!"

Delete both couplets, which are bad, especially the last.

'IV, i, 181, 182, "No boasting like a fool, This deed I'll do before this purpose cool," is wretched. See how the passage reads without it:

> "give to the edge of the sword
> His wife, his babes, and all unfortunate souls
> That trace him in his line. But no more sights!
> Where are these gentlemen?"

'In V, i, end [78–80]:

> "*Doctor.* So, good-night,
> My mind she has mated and amazed my sight.
> I think, but dare not speak."

Omit second line of couplet.

'In V, ii, [39], the invitation "to pour in our country's purge as many drops of us as are needed to dew the sovereign flower and kill the weeds" is unlike Shakespeare.

'V, iii, [71, 72], after Macbeth's emphatic declaration:

> "I will not be afraid of death and bane
> Till Birnam forest come to Dunsinane,"

the Doctor's washy sentiment,

> "Were I from Dunsinane away and clear
> Profit again would hardly draw me here,"

is surely out of place. Why should our sympathy with Macbeth be interrupted by the Doctor's private sentiments?

'V, iv, [26–30]:

> "The time approaches,
> That will with due decision make us know
> What we shall say we have, and what we owe:
> Thoughts speculative, their unsure hopes relate;
> But certain issue, strokes must arbitrate,"

cannot surely be Shakespeare's.

'V, vi, [15, 16]:

> "*Make* all our trumpets *speak; give* them all breath
> Those *clamorous* harbingers of blood and death."

This tautology cannot be Shakespeare's; besides, the whole sentiment is too weak for the situation. In a few of these I may have missed some inner æsthetic meaning which is too deep for my comprehension; but the number of them is far too great for me to be wrong in all. I conclude, therefore, that Middleton altered the endings of many scenes by inserting rhyming tags: whether he cut anything out remains to be seen. The next point I notice is, that the account of young Siward's death and the unnatural patriotism of his father, which is derived from Holinshed's *History of England*, and not of Scotland, like the rest of the play, is a bit of padding put in by Shakespeare after finishing the whole tragedy; this shows great haste in its composition: to my mind it would be decidedly better if the first whom Macbeth combated turned out to be the fated warrior not born of woman. . . . The severely wounded captain in I, ii, who mangles his metre so painfully, I surrender at once to the Cambridge Editors as Middleton's. In all probability, however, this scene replaces one of Shakespeare's; one of whose lines at least, "The multiplying villanies of nature," seems to be left in it as it now stands. In this scene Ross comes in afterwards, and is sent to Macbeth to greet him with his new title; he says, "*I*'ll see it done." Lennox also is present, not Angus. Ross and Angus take the message

to Macbeth in I, iii, where Angus speaks ten lines, and then disappears till V, ii.; he there has seven lines to repeat; so that in all he has seventeen. He is not the slightest use in the play. Lennox could have done his work better in I, iii. On account of his after connection with Macbeth, V, ii. is not wanted at all. I think, therefore, that Middleton has cut down Angus's part in the original play by omitting scenes in which he appeared. This shows that the play has been greatly abridged for acting purposes. The metre of:

"And betimes I will to the weird sisters";

the poverty of thought in

"For mine own good,
All causes shall give way; I am in blood
Stept in so far, that, should I wade no more,
Returning were as tedious as go o'er.
Strange things I have in head, that will to hand,
Which must be acted ere they may be scann'd";

the putting of this long tag in Macbeth's mouth when he is so bewildered that he answers Lady Macbeth's—

"You lack the season of all natures, sleep"—

by

"Come, we'll to sleep,"

are all marks of inferior work, and make me sure that this part has been worked over by Middleton. IV, i, [113–119], has been worked over in a similar way:

"That will never be:
Who can impress the forest; bid the tree
Unfix his earth-bound root? sweet bodements! good!
Rebellious dead, rise never, till the wood
Of Birnam rise; and our high-plac'd Macbeth
Shall leave the lease of nature, pay his breath
To time and mortal custom."

'"Our high-plac'd Macbeth" cannot be said by Macbeth himself: it must be part of a speech of a witch. "Sweet bodements!" looks also like Middleton, and the whole bit is, in my opinion, a fragment of *Hecate's* inserted by him. "Rebellious dead" seems to me an allusion to Banquo's ghost, misplaced by Middleton. If we read "Rebellion's head" it seems a mistaken interpretation of the armed head apparition: in any case it is not Shakespeare. But more detail would be wearisome. Enough is given for my purpose to make it likely that Middleton was a recaster of the play, not a joint author.'—Ed. ii.]

All the witch-scenes from Middleton's 'tragi-coomodie' are here subjoined. I had originally intended to give an exact reprint from a copy in my possession presented to '*Hy. Fuseli from the Editor George Stevens*' (sic, and therefore clearly not in the autograph of Steevens), but Dyce, in his preliminary remarks to the play in his edition of Middleton, says that from a collation of the original MS in the Bodleian Library with the above reprint of 1778, the latter was found to be not without some errors and omissions. I decided therefore to give Dyce's text, omitting

his foot-notes, which, however necessary in an edition of Middleton, would not, I think, possess any interest in the present copy of *Macbeth*.*

ACT I. SCENE II.

The abode of HECATE.

Enter HECATE.

Hec. Titty and Tiffin, Suckin and Pigen, Liard and Robin! white spirits, black spirits, grey spirits, red spirits! devil-toad, devil-ram, devil-cat, and devil-dam! why, Hoppo and Stadlin, Hellwain and Puckle!

Stad. [*within*] Here, sweating at the vessel.

Hec. Boil it well.

Hop. [*within*] It gallops now.

Hec. Are the flames blue enough?
Or shall I use a little seething more?

Stad. [*within*] The nips of fairies upon maids' white hips
Are not more perfect azure.

Hec. Tend it carefully.
Send Stadlin to me with a brazen dish,
That I may fall to work upon these serpents,
And squeeze 'em ready for the second hour:
Why, when?

Enter STADLIN *with a dish.*

Stad. Here's Stadlin and the dish.

Hec. There, take this unbaptised brat;

[*Giving the dead body of a child.*

Boil it well; preserve the fat:
You know 'tis precious to transfer
Our 'nointed flesh into the air,
In moonlight nights, on steeple-tops,
Mountains, and pine-trees, that like pricks or stops
Seem to our height; high towers and roofs of princes
Like wrinkles in the earth; whole provinces
Appear to our sight then even leek
A russet mole upon some lady's cheek.
When hundred leagues in air, we feast and sing,
Dance, kiss, and coll, use every thing:
What young man can we wish to pleasure us,
But we enjoy him in an incubus?
Thou know'st it, Stadlin?

Stad. Usually that's done.

Hec. Last night thou got'st the mayor of Whelplie's son;
I knew him by his black cloak lin'd with yellow;
I think thou'st spoil'd the youth, he's but seventeen:

* The copy from Dyce was obligingly prepared for the press by my friend, J. Parker Norris, Esq.—ED.

I'll have him the next mounting. Away, in:
Go, feed the vessel for the second hour.
Stad. Where be the magical herbs?
Hec. They're down his throat;
His mouth cramm'd full, his ears and nostrils stuff'd.
I thrust in eleoselinum lately,
Aconitum, frondes populeas, and soot—
You may see that, he looks so b[l]ack i' th' mouth—
Then sium, acorum vulgare too,
Pentaphyllon, the blood of a flitter-mouse [bat],
Solanum somnificum et oleum.
Stad. Then there's all, Hecate.
Hec. Is the heart of wax
Stuck full of magic needles?
Stad. 'Tis done, Hecate.
Hec. And is the farmer's picture and his wife's
Laid down to th' fire yet?
Stad. They're a-roasting both too.
Hec. Good [*Exit Stadlin*]; then their marrows are a-melting subtly,
And three months' sickness sucks up life in 'em.
They denied me often flour, barm, and milk,
Goose-grease and tar, when I ne'er hurt their churnings,
Their brew-locks, nor their batches, nor forespoke
Any of their breedings. Now I'll be meet with 'em:
Seven of their young pigs I've bewitched already,
Of the last litter;
Nine ducklings, thirteen goslings, and a hog,
Fell lame last Sunday after even-song too;
And mark how their sheep prosper, or what sup
Each milch-kine gives to th' pail: I'll send these snakes
Shall milk 'em all
Beforehand; the dew-skirted dairy-wenches
Shall stroke dry dugs for this, and go home cursing;
I'll mar their sillabubs and swathy feastings
Under cows' bellies with the parish-youths.
Where's Firestone, our son Firestone?

Enter FIRESTONE.

Fire. Here am I, mother.
Hec. Take in this brazen dish full of dear ware: [*Gives dish.*
Thou shalt have all when I die; and that will be
Even just at twelve a'clock at night come three year.
Fire. And may you not have one a'clock in to th' dozen, mother?
Hec. No.
Fire. Your spirits are, then, more unconscionable than bakers. You'll have lived then, mother, sixscore year to the hundred; and methinks, after sixscore years, the devil might give you a cast, for he's a fruiterer too, and has been from the beginning; the first apple that e'er was eaten came through his fingers: the costermonger's, then, I

hold to be the ancientest trade, though some would have the tailor pricked down before him.

Hec. Go, and take heed you shed not by the way;
The hour must have her portion: 'tis dear sirup;
Each charmed drop is able to confound
A family consisting of nineteen
Or one-and-twenty feeders.

Fire. Marry, here's stuff indeed!
Dear sirup call you it? a little thing
Would make me give you a dram on't in a posset,
And cut you three years shorter. [*Aside.*

Hec. Thou art now
About some villany.

Fire. Not I, forsooth.—
Truly the devil's in her, I think: how one villain smells out another straight! there's no knavery but is nosed like a dog, and can smell out a dog's meaning. [*Aside.*]—Mother, I pray, give me leave to ramble abroad to-night with the Nightmare, for I have a great mind to overlay a fat parson's daughter.

Hec. And who shall lie with me, then?

Fire. The great cat
For one night, mother; 'tis but a night:
Make shift with him for once.

Hec. You're a kind son!
But 'tis the nature of you all, I see that;
You had rather hunt after strange women still
Than lie with your own mothers. Get thee gone;
Sweat thy six ounces out about the vessel,
And thou shalt play at midnight; the Nightmare
Shall call thee when it walks.

Fire. Thanks, most sweet mother. [*Exit.*

Hec. Urchins, Elves, Hags, Satyrs, Pans, Fawns, Sylvans, Kitt-with-the-candlestick, Tritons, Centaurs, Dwarfs, Imps, the Spoo[r]n, the Mare, the Man-i'-th'-oak, the Hellwain, the Fire-drake, the Puckle! A ab hur hus!

Enter SEBASTIAN.

Seb. Heaven knows with what unwillingness and hate
I enter this damn'd place: but such extremes
Of wrongs in love fight 'gainst religion's knowledge,
That were I led by this disease to deaths
As numberless as creatures that must die,
I could not shun the way. I know what 'tis
To pity madmen now; they're wretched things
That ever were created, if they be
Of woman's making, and her faithless vows.
I fear they're now a-kissing: what's a-clock?
'Tis now but supper-time, but night will come,
And all new-married couples make short suppers.—

Whate'er thou art, I've no spare time to fear thee;
My horrors are so strong and great already,
That thou seemest nothing. Up, and laze not:
Hadst thou my business, thou couldst ne'er sit so;
'Twould firk thee into air a thousand mile,
Beyond thy ointments. I would I were read
So much in thy black power as mine own griefs!
I'm in great need of help; wilt give me any?
Hec. Thy boldness takes me bravely; we're all sworn
To sweat for such a spirit: see, I regard thee;
I rise and bid thee welcome. What's thy wish now?
Seb. O, my heart swells with't! I must take breath first.
Hec. Is't to confound some enemy on the seas?
It may be done to-night: Stadlin's within;
She raises all your sudden ruinous storms,
That shipwreck barks, and tear up growing oaks,
Fly over houses, and take *Anno Domini*
Out of a rich man's chimney—a sweet place for't!
He'd be hang'd ere he would set his own years there;
They must be chamber'd in a five-pound picture,
A green silk curtain drawn before the eyes on't;
His rotten, diseas'd years!—or dost thou envy
The fat prosperity of any neighbour?
I'll call forth Hoppo, and her incantation
Can straight destroy the young of all his cattle;
Blast vineyards, orchards, meadows; or in one night
Transport his dung, hay, corn, by reeks [ricks], whole stacks,
Into thine own ground.
Seb. This would come most richly now
To many a country grazier; but my envy
Lies not so low as cattle, corn, or vines:
'Twill trouble your best powers to give me ease.
Hec. Is it to starve up generation?
To strike a barreness in man or woman?
Seb. Hah!
Hec. Hah, did you feel me there? I knew your grief.
Seb. Can there be such things done?
Hec. Are these the skins
Of serpents? these of snakes?
Seb. I see they are.
Hec. So sure into what house these are convey'd,
[*Giving serpent-skins, etc., to Sebastian.*
Knit with these charms and retentive knots,
Neither the man begets nor woman breeds,
No, nor performs the least desires of wedlock,
Being then a mutual duty. I could give thee
Chirocineta, adincantida,
Archimedon, marmaritin, calicia,
Which I could sort to villanous barren ends;

But this leads the same way. More I could instance;
As, the same needles thrust into their pillows
That sew and sock up dead men in their sheets;
A privy gristle of a man that hangs
After sunset; good, excellent; yet all's there, sir.

Seb. You could not do a man that special kindness
To part 'em utterly now? could you do that?

Hec. No, time must do't: we cannot disjoin wedlock;
'Tis of heaven's fastening. Well may we raise jars,
Jealousies, strifes, and heart-burning disagreements,
Like a thick scurf o'er life, as did our master
Upon that patient miracle [Job]; but the work itself
Our power cannot disjoint.

Seb. I depart happy
In what I have then, being constrained to this.—
And grant, you greater powers that dispose men,
That I may never need this hag agen! [*Aside, and exit.*

Hec. I know he loves me not, nor there's no hope on't;
'Tis for the love of mischief I do this,
And that we're sworn to the first oath we take.

Re-enter FIRESTONE.

Fire. O, mother, mother!

Hec. What's the news with thee now?

Fire. There's the bravest young gentleman within, and the fineliest drunk! I thought he would have fallen into the vessel; he stumbled at a pipkin of child's grease; reeled against Stadlin, overthrew her, and in the tumbling-cast struck up old Puckle's heels with her clothes over her ears.

Hec. Hoyday!

Fire. I was fain to throw the cat upon her to save her honesty, and all little enough; I cried out still, I pray, be covered. See where he comes now, mother.

Enter ALMACHILDES.

Alm. Call you these witches? they be tumblers, methinks,
Very flat tumblers.

Hec. 'Tis Almachildes—fresh blood stirs in me—
The man that I have lusted to enjoy;
I've had him thrice in incubus already. [*Aside.*

Alm. Is your name Goody Hag?

Hec. 'Tis any thing:
Call me the horrid'st and unhallow'd things
That life and nature tremble at, for thee
I'll be the same. Thou com'st for a love-charm now?

Alm. Why, thou'rt a witch, I think.

Hec. Thou shalt have choice of twenty, wet or dry.

Alm. Nay, let's have dry ones.

Hec. If thou wilt use't by way of cup and potion,
I'll give thee a remora shall bewitch her straight.

Alm. A remora? what's that?
Hec. A little suck-stone;
Some call it a sea-lamprey, a small fish.
Alm. And must be butter'd?
Hec. The bones of a green frog too, wondrous precious
The flesh consum'd by pismires. * * *
Alm. And now you talk of frogs, I've somewhat here;
I come not empty-pocketed from a banquet,
I learn'd that of my haberdasher's wife:
Look, goody witch, there's a toad in marchpane for you.
[*Gives marchpane.*
Hec. O sir, you've fitted me!
Alm. And here's a spawn or two
Of the same paddock-brood too, for your son.
[*Gives other pieces of marchpane.*
Fire. I thank your worship, sir: how comes your handkercher
So sweetly thus beray'd? sure 'tis wet sucket, sir.
Alm. 'Tis nothing but the sirup the toad spit;
Take all, I prithee.
Hec. This was kindly done, sir;
And you shall sup with me to-night for this.
Alm. How? sup with thee? dost think I'll eat fried rats
And pickled spiders?
Hec. No; I can command, sir,
The best meat i' th' whole province for my friends,
And reverently serv'd in too.
Alm. How?
Hec. In good fashion.
Alm. Let me but see that, and I'll sup with you.
[*Hecate conjures; and enter a Cat playing on a fiddle, and Spirits with meat.*
The Cat and Fiddle's an excellent ordinary:
You had a devil once in a fox-skin?
Hec. O, I have him still: come, walk with me sir.
[*Exeunt all except Firestone.*
Fire. How apt and ready is a drunkard now to reel to the devil! Well, I'll even in and see how he eats; and I'll be hanged if I be not the fatter of the twain with laughing at him. [*Exit.*

ACT III. SCENE III.

A Field.

Enter HECATE, STADLIN, HOPPO, *and other Witches;* FIRESTONE *in the background.*

Hec. The moon's a gallant; see how brisk she rides!
Stad. Here's a rich evening, Hecate.
Hec. Ay, is't not, wenches,
To take a journey of five thousand mile?

Hop. Ours will be more to-night.
Hec. O 'twill be precious!
Heard you the owl yet?
Stad. Briefly in the copse,
As we came through now.
Hec. 'Tis high time for us then.
Stad. There was a bat hung at my lips three times
As we came through the woods, and drank her fill:
Old Puckle saw her.
Hec. You are fortunate still;
The very screech-owl lights upon your shoulder
And woos you, like a pigeon. Are you furnish'd?
Have you your ointments?
Stad. All.
Hec. Prepare to flight then;
I'll overtake you swiftly.
Stad. Hie thee, Hecate;
We shall be up betimes.
Hec. I'll reach you quickly.
[*Exeunt all the Witches except Hecate.*
Fire. They are all going a-birding to-night; they talk of fowls i' th' air that fly by day; I am sure they'll be a company of foul sluts there to-night: if we have not mortality after't, I'll be hanged, for they are able to putrefy it, to infect a whole region. She spies me now.
Hec. What, Firestone, our sweet son?
Fire. A little sweeter than some of you, or a dunghill were too good for me. [*Aside.*
Hec. How much hast here?
Fire. Nineteen, and all brave plump ones,
Besides six lizards, and three serpentine eggs.
Hec. Dear and sweet boy! what herbs hast thou?
Fire. I have some marmartin and mandragon.
Hec. Marmaritin and mandragora, thou wouldst say.
Fire. Here's panax too—I thank thee—my pan aches, I'm sure,
With kneeling down to cut 'em.
Hec. And selago,
Hedge-hyssop too: how near he goes my cuttings!
Were they all cropt by moonlight?
Fire. Every blade of 'em,
Or I'm a moon-calf, mother.
Hec. Hie thee home with 'em:
Look well to the house to-night; I'm for aloft.
Fire. Aloft, quoth you? I would you would break your neck once, that I might have all quickly! [*Aside.*]—Hark, hark, mother! they are above the steeple already, flying over your head with a noise [company] of musicians.
Hec. They're they indeed. Help, help me; I'm too late else.

Song above.

Come away, come away,
Hecate, Hecate, come away!

Hec. I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.
Where's Stadlin?

[*Voice above.*] Here.

Hec. Where's Puckle?

[*Voice above.*] Here;
And Hoppo too, and Hellwain too;
We lack but you, we lack but you;
Come away, make up the count.

Hec. I will but 'noint, and then I mount.

[*A Spirit like a cat descends.*

[*Voice above.*] There's one come's down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long
I muse, I muse,
Since the air's so sweet and good.

Hec. O, art thou come?
What news, what news?

Spirit. All goes still to our delight:
Either come, or else
Refuse, refuse.

Hec. Now I'm furnish'd for the flight.

Fire. Hark, hark, the cat sings a brave treble in her own language!

Hec. [*going up*] Now I go, now I fly,
Malkin my sweet spirit and I.
O what a dainty pleasure 'tis
To ride in the air
When the moon shines fair,
And sing and dance, and toy and kiss!
Over woods, high rocks, and mountains,
Over seas, our mistress' fountains,
Over steep towers and turrets,
We fly by night, 'mongst troops of spirits:
No ring of bells to our ears sounds,
No howls of wolves, no yelps of hounds;
No, not the noise of water's breach,
Or cannon's throat our height can reach.

[*Voices above.*] No ring of bells, &c.

Fire. Well, mother, I thank your kindness: you must be gambolling i' th' air, and leave me to walk here like a fool and a mortal.

[*Exit.*

ACT V. SCENE II.

The Abode of HECATE: *a caldron in the centre.*

Enter Duchess, HECATE, *and* FIRESTONE.

Hec. What death is't you desire for Almachildes?
Duch. A sudden and a subtle.
Hec. Then I've fitted you.
Here lie the gifts of both; sudden and subtle:
His picture made in wax, and gently molten
By a blue fire kindled with dead men's eyes,
Will waste him by degrees.
Duch. In what time, prithee?
Hec. Perhaps in a moon's progress.
Duch. What, a month?
Out upon pictures, if they be so tedious!
Give me things with some life.
Hec. Then seek no farther.
Duch. This must be done with speed, dispatch'd this night,
If it may possible.
Hec. I have it for you;
Here's that will do't; stay but perfection's time,
And that not five hours hence.
Duch. Canst thou do this?
Hec. Can I?
Duch. I mean, so closely.
Hec. So closely do you mean too!
Duch. So artfully, so cunningly.
Hec. Worse and worse; doubts and incredulities!
They make me mad. Let scrupulous creatures know
Cum volui, ripis ipsis mirantibus, amnes
In fontes rediere suos; concussaque sisto,
Stantia concutio cantu freta; nubila pello,
Nubilaque induco; ventos abigoque vocoque;
Vipereas rumpo verbis et carmine fauces;
Et silvas moveo; jubeoque tremiscere montes,
Et mugire solum, manesque exire sepulchris.
Te [*quo*] *que, luna, traho.* Can you doubt me then, daughter,
That can make mountains tremble, miles of woods walk,
Whole earth's foundation bellow, and the spirits
Of the entomb'd to burst out from their marbles,
Nay, draw yond moon to my involv'd designs?
Fire. I know as well as can be when my mother's mad, and our great cat angry, for one spits French then, and th' other spits Latin. [*Aside.*
Duch. I did not doubt you, mother.
Hec. No! What did you?
My power's so firm, it is not to be question'd.
Duch. Forgive what's past: and now I know th' offensiveness
That vexes art, I'll shun th' occasion ever.
Hec. Leave all to me and my five sisters, daughter:

It shall be convey'd in at howlet-time;
Take you no care: my spirits know their moments;
Raven or screech-owl never fly by th' door
But they call in—I thank 'em—and they lose not by't;
I give 'em barley soak'd in infants' blood;
They shall have *semina cum sanguine*,
Their gorge cramm'd full, if they come once to our house;
We are no niggard. [*Exit Duchess.*

Fire. They fare but too well when they come hither; they eat up as much t'other night as would have made me a good conscionable pudding.

Hec. Give me some lizard's-brain; quickly, Firestone.

[*Firestone brings the different ingredients for the charm, as Hecate calls for them.*

Where's grannam Stadlin, and all the rest o' th' sisters?

Fire. All at hand, forsooth.

Enter STADLIN, HOPPO, *and other Witches.*

Hec. Give me marmaritin, some bear-breech: when?

Fire. Here's bear-breech and lizard's-brain, forsooth.

Hec. Into the vessel;
And fetch three ounces of the red-hair'd girl
I kill'd last midnight.

Fire. Whereabouts, sweet mother?

Hec. Hip; hip or flank. Where is the acopus?

Fire. You shall have acopus, forsooth.

Hec. Stir, stir about, whilst I begin the charm.
Black spirits and white, red * spirits and gray,
Mingle, mingle, mingle, you that mingle may!
Titty, Tiffin,
Keep it stiff in;
Firedrake, Puckey,
Make it lucky;
Liard, Robin,
You must bob in.
Round, around, around, about, about!
All ill come running in, all good keep out!

First Witch. Here's the blood of a bat.

Hec. Put in that, O, put in that!

Sec. Witch. Here's libbard's-bane.

Hec. Put in again!

First Witch. The juice of toad, the oil of adder.

Sec. Witch. Those will make the younker madder.

Hec. Put in—there's all—and rid the stench.

Fire. Nay, here's three ounces of the red-hair'd wench.

All the Witches. Round, around, around, &c.

Hec. So, so, enough: into the vessel with it.

* Rowe, in *Macbeth*, IV, i, changed this to *Blue*, and was followed by Pope, Theobald, Hanmer, Warburton, Johnson, Jennens, Steevens 1773 and 1778. 'Red' was restored by Steevens, 1785.—ED.

There, 't hath the true perfection. I'm so light
At any mischief! there's no villainy
But is a tune, methinks.

Fire. A tune? 'tis to the tune of damnation then, I warrant you, and that song hath a villainous burthen. [*Aside.*

Hec. Come, my sweet sisters; let the air strike our tune,
Whilst we shew reverence to yond peeping moon.

[*They dance the Witches' Dance, and exeunt.*

SOURCE OF THE PLOT

THE historical incidents (if a medley of fable and tradition may be accounted historical) in the tragedy of *Macbeth* are found in the *Scotorum Historiæ* of Hector Boece, first printed at Paris in 1526. This Boece, or Boyce, was the first Principal of King's College, Aberdeen, and his work was translated into the Scotch dialect by John Bellenden, archdeacon of Moray, in 1541. Messrs CLARK and WRIGHT say that there is 'reason to think that Holinshed consulted this translation. The name Macbeth itself may even have been taken from Bellenden, as a rendering of the "Maccabæus" of Boecé, and from the same source may have been derived the translation of *solatrum amentiale* by "Mekilwort." Be this as it may, Holinshed is Shakespeare's authority, Hector Boece is Holinshed's, and Boece follows Fordun, adding to him, however, very freely.' Although Shakespeare obtained the materials for the plot of this tragedy from Holinshed, yet he did not confine himself to the history of 'Macbeth,' for around the murder of Duncan he weaves certain details which are historically connected with the murder of King Duffe, the great-grandfather of Lady Macbeth. How far Shakespeare diverged from the chronicler, especially in the character of Banquo, the student can best determine for himself by means of the following extracts, which contain all the passages referred to throughout the play by the various commentators. The text here given is that of the edition of 1587.

It appears that King Duffe, who commenced his reign 'in the yeare after the incarnation 968, as saith Hector Boetius,' treated 'diuers robbers and pillers of the common people' in a style which created no small offence; some were executed, and the rest were obliged 'either to get them ouer into Ireland, either else to learne some manuall occupation wherewith to get their liuing, yea though they were neuer so great gentlemen borne.' There was therefore great murmuring at such rigorous reforms.

But, 'In the meane time the king [Duffe] fell into a languishing disease, not so greeuous as strange, for that none of his physicians could perceiue what to make of it. For there was seene in him no token, that either choler, melancholie, flegme, or any other vicious humor did any thing abound, whereby his bodie should be brought into such decaie and consumption (so as there remained vnneth anie thing vpon him saue skin and bone).

'And sithens it appeared manifestlie by all outward signes and tokens, that naturall moisture did nothing faile in the vitall spirits, his colour also was fresh and faire to behold, with such liuelines of looks, that more was not to be wished for; he had also a temperat desire and appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceed-

ing sweats, which by no means might be restreined. The physicians perceiuing all their medicines to want due effect, yet to put him in some comfort of helpe, declared to him that they would send for some cunning physicians into forreigne parts, who happilie being inured with such kind of diseases, should easilie cure him, namelie so soone as the spring of the yeare was once come, which of it selfe should helpe much therevnto.'

The Chronicle goes on to state that the 'king being sicke yet he regarded iustice to be executed,' and that a rebellion which arose was kept from his knowledge, 'for doubt of increasing his sicknes.' It then proceeds:

'But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murreyland, called Fores.

'Wherevpon, albeit the author of this secret talke was not knowne: yet being brought to the kings eare, it caused him to send foorthwith certeine wittie persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of their iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continuing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

'The souldiers, which laie there in garrison had an inkling that there was some such matter in hand as was talked of amongst the people; by reason that one of them kept as concubine a yoong woman, which was daughter to one of the witches as his paramour, who told him the whole maner vsed by hir mother & other hir companions, with their intent also, which was to make awaie the king. The souldier hauing learned this of his lemman, told the same to his fellows, who made report to Donwald, and hee shewed it to the kings messengers, and therewith sent for the yoong damosell which the souldier kept, as then being within the castell, and caused hir vpon streict examination to confesse the whole matter as she had seene and knew. Wherevpon learning by hir confession in what house in the towne it was where they wrought their mischiefous mysterie, he sent foorth souldiers, about the middest of the night, who breaking into the house, found one of the witches rosting vpon a woodden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuell: an other of them sat reciting certeine words of inchantment, and still basted the image with a certeine liquor verie busilie.

I, iii, 23.

'The souldiers finding them occupied in this wise, tooke them togither with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of inchantment, they answered, to the end to make away the king: for as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat. And as for the words of inchantment, they serued to keepe him still waking from sleepe, so that as the wax euer melted, so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euill spirits, and hired to worke the feat by the nobles of Murrey land. The standers by, that heard such an abhominable tale told by these witches, streightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

'It was said, that the king, at the verie same time that these things were a dooing

within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking foorth vpon him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not beene sicke before anie thing at all. But howsoeuer it came to passe, truth it is, that when he was restored to his perfect health, he gathered a power of men, & with the same went into Murrey land against the rebels there, and chasing them from thence, he pursued them into Rosse, and from Rosse into Cathnesse, where apprehending them, he brought them backe vnto Fores, and there caused them to be hanged vp, on gallows and gibets.

'Amongest them there were also certeine yoong gentlemen, right beautifull and goodlie personages, being neere of kin vnto Donwald capteine of the castell, and had beene persuaded to be partakers with the other rebels, more through the fraudulent counsell of diuerse wicked persons, than of their owne accord: wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon; but hauing a plaine deniall, he conceiued such an inward malice towards the king (though he shewed it not outwardlie at the first), that the same continued still boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankefulnesse, hee found meanes to murther the king within the foresaid castell of Fores where he vsed to soiourne. For the king being in that countrie, was accustomed to lie most commonlie within the same castell, hauing a speciall trust in Donwald, as a man whom he neuer suspected.

'But Donwald, not forgetting the reproch which his linage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great griefe at home amongst his familie: which his wife perceiuing, ceassed not to trauell with him, till she vnderstood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was wholie at his commandement) to make him awaie, and shewed him the meanes wherby he might soonest accomplish it.

'Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hee might best accomplish his curssed intent, at length he gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had faithfullie serued him in pursute and apprehension of the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had beene euer accounted a most faithfull seruant to the king.' . . . [See I, vii, 74.]

'Then Donwald, though he abhorred the act greatlie in his heart, yet through instigation of his wife, hee called foure of his seruants vnto him (whome he had made priuie to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeied his instructions, & speedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie cut his throte

as he lay sleeping, without anie buskling at all: and immediatlie by a posterne gate they caried foorth the dead bodie into the fields, and throwing it vpon an horsse there prouided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where they staied, and gat certeine labourers to helpe them to turne the course of a little riuer running through the fields there, and digging a deepe hole in the chanell, they burie the bodie in the same, ramming it vp with stones and grauell so closelie, that setting the water in the right course againe, no man could perceiue that anie thing had beene newlie digged there. This they did by order appointed them by Donwald as is reported, for that the bodie should not be found, & by bleeding (when Donwald should be present) declare him to be guiltie of the murther. For such an opinion men haue, that the dead corps of anie man being slaine, will bleed abundantlie if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the worke, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

'Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conueied awaie, and the bed all beraied with bloud; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he foorthwith slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue seene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place; but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

'Finallie, such was his ouer earnest diligence in the seuere inquisition and triall of the offendors heerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogither cleare himselfe. But for so much as they were in that countrie, where hee had the whole rule, what by reason of his friends and authoritie togither, they doubted to vtter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home. For the space of six moneths togither, after this heinous murther thus committed, there appeered no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes suche outragious windes arose, with lightenings and tempests, that the people were in great feare of present destruction.' (pp. 149–151.)

II, iv, 13.

'Monstrous sights also that were seene within the Scotish kingdome that yeere' [that is, of King Duffe's murder, A. D. 972] 'were these, horsses in Louthian, being of singular beautie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle.' (p. 152.)

II, iv, 20.

II, iv, 17.

Thus far the Chronicle of King Duffe supplied Shakespeare with some of the details and accessories of his tragedy; and we now turn to the history of the hero himself, Macbeth. But there is one other incident recorded by Holinshed, on one

of the few intermediate pages of his Chronicle, between the stories of King Duffe and Macbeth, which I cannot but think attracted Shakespeare's notice as he passed from one story to the other, and which was afterward worked up by him in connection with Duncan's murder. As far as I am aware, it has never been noted by any editor or commentator. It seems that Kenneth, the brother, and one of the successors of Duffe, was a virtuous and able prince, and would have left an unstained name had not the ambition to have his son succeed him tempted him to poison secretly his nephew Malcome, the son of Duff and the heir apparent to the throne. Kenneth then obtained from a council at Scone the ratification of his son as his successor. 'Thus might he seeme happie to all men,' continues Holinshed (p. 158), 'but yet to himselfe he seemed most vnhappie as he that could not but still live in continuall feare, least his wicked practise concerning the death of Malcome Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anie secret offense committed, haue euer an vnquiet mind.' [What follows suggested, I think, to Shakespeare the 'voice,' at II, ii, 46, that cried 'sleep no more.'] 'And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like woords in effect: "Thinke not Kenneth that the wicked slaughter of Malcome Duffe by thee contriued, is kept secret from the knowledge of the eternall God," &c. . . . The king with this voice being striken into great dread and terror, passed that night without anie sleepe comming in his eies.'

'After Malcolme' [that is, 'after the incarnation of our Saviour 1034 yeeres'] 'succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in marriage vnto one Abbanath Crinen, a man of great nobilitie, and thane of the Isles and west parts of Scotland, bare of that mariage the foresaid Duncane; The other called Doada, was maried vnto Sinell the thane of Glammis, by whom she had issue one Makbeth a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might haue beene thought most woorthie the gouernement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue beene so tempered and interchangeablie bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a woorthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offendors, manie misruled persons tooke ocasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise. I, iii, 71.

'Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, euen till these our daies, as he gathered the finances due to the king, and further punished somewhat sharpelie such as were notorious offendors, being assailed by a number of rebels inhabiting in that countrie, and spoiled of the monie and all other things, had much a doo to get awaie with life, after he had receiued sundrie grieuous wounds amongst them. Yet escaping their hands, after hee was somewhat recouered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offendors were sent for by a sergeant at armes, to appeare to make

answer vnto such matters as should be laid to their charge: but they augmenting their mischiefous act with a more wicked deed, after they had misused the messenger with sundrie kinds of reproches, they finallie slue him also.

'Then doubting not but for such contemptuous demeanor against the kings regall authoritie, they should be inuaded with all the power the king could make, Makdowald one of great estimation among them, making first a confederacie with his neerest friends and kinsmen, tooke vpon him to be chiefe capteine of all such rebels, as would stand against the king, in maintenance of their grieuous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtill persuasions and forged allurements, that in a small time he had gotten togither a mightie power of men: for out of the westerne Isles there came vnto him a great multitude
I, ii, 19. of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them.

'Makdowald thus hauing a mightie puissance about him, incountered with such of the kings people as were sent against him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcolme, and after the end of the battell smote off his head. This ouerthrow being notified to the king, did put him in woonderfull feare, by reason of his small skill in warlike affaires. Calling therefore his nobles to a councell, he asked of them their best aduise for the subduing of Makdowald & other the rebels. Here, in sundrie heads (as euer it happeneth) were sundrie opinions, which they vttered according to euerie man his skill. At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offendors, whereby they had such time to assemble togither, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

'And euen so it came to passe: for being sent foorth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him: but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hee first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue beene executed in most cruell wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Makdowald lieng dead there amongst the residue of the slaine bodies, which when he beheld, remitting no peece of his cruell nature with that pitifull sight, he caused the head to be cut off, and set vpon a poles end, and so sent it as a present to the king who as then laie at Bertha. The headlesse trunke he commanded to bee hoong vp vpon an high paire of gallowes.

'Them of the westerne Isles suing for pardon, in that they had aided Makdowald

in his tratorous enterprise, he fined at great sums of moneie: and those whome he tooke in Lochquhaber, being come thither to beare armor against the king, he put to execution. Hervpon the Ilandmen conceiued a deadlie grudge towards him, calling him a couenant-breaker, a bloudie tyrant, & a cruell murtherer of them whome the kings mercie had pardoned. With which reprochfull words Makbeth being kindled in wrathfull ire against them, had passed ouer with an armie into the Isles, to haue taken reuenge vpon them for their liberall talke, had he not beene otherwise persuaded by some of his friends, and partlie pacified by gifts presented vnto him on the behalfe of the Ilandmen, seeking to auoid his displeasure. Thus was iustice and law restored againe to the old accustomed course, by the diligent means of Makbeth. Immediatlie wherevpon woord came that Sueno king of Norway was arriued in Fife with a puissant armie, to subdue the whole realme of Scotland.' (pp. 168, 169.)

'The crueltie of this Sueno was such, that he neither spared man, woman, nor child, of what age, condition or degree soeuer they were. Whereof when K. Duncane was certified, he set all slouthfull and lingering delaies apart, and began to assemble an armie in most speedie wise, like a verie valiant capteine: for oftentimes it happeneth, that a dull coward and slouthfull person, constreined by necessitie, becommeth verie hardie and actiue. Therefore when his whole power was come togither, he diuided the same into three battels. The first was led by Makbeth, the second by Banquho, & the king himselfe gouerned in the maine battell or middle ward, wherein were appointed to attend and wait upon his person the most part of all the residue of the Scotish nobilitie. V, vi, 9.

'The armie of Scotishmen being thus ordered, came vnto Culros, where incountering with the enimies, after a sore and cruell foughten battell, Sueno remained victorious, and Malcolme with his Scots discomfited. Howbeit the Danes were so broken by this battell, that they were not able to make long chase on their enimies, but kept themselues all night in order of battell, for doubt least the Scots assembling togither againe, might haue set vpon them at some aduantage. On the morrow, when the fields were discouered, and that it was perceiued how no enimies were to be found abrode, they gathered the spoile, which they diuided amongst them, according to the law of armes. Then was it ordeined by commandement of Sueno, that no souldier should hurt either man, woman, or child, except such as were found with weapon in hand readie to make resistance, for he hoped now to conquer the realme without further bloudshed.

'But when knowledge was giuen how Duncane was fled to the castell of Bertha, and that Makbeth was gathering a new power to withstand the incursions of the Danes, Sueno raised his tents & comming to the said castell, laid a strong siege round about it. Duncane seeing himselfe thus enuironed by his enimies, sent a secret message by counsell of Banquho to Makbeth, commanding him to abide at Inchcuthill, till he heard from him some other newes. In the meane time Duncane fell in fained communication with Sueno, as though he would haue yeelded vp the castell into his hands, vnder certeine conditions, and this did he to driue time, and to put his enimies out of all suspicion of anie enterprise ment against them, till all things were brought to passe that might serue for the purpose. At length, when they were fallen at a point for rendring vp the hold, Duncane offered to send foorth of the castell into the campe greate prouision of vittels to refresh the armie, which offer was gladlie accepted of the Danes, for that they had beene in great penurie of sustenance manie daies before.

'The Scots heerevpon tooke the iuice of mekilwoort berries, and mixed the same in their ale and bread, sending it thus spiced & confectioned, in great abundance vnto their enimies. They reioising that they had got meate and drinke sufficient to satisfie their bellies, fell to eating and drinking after such greedie wise, that it seemed they stroue who might deuoure and swallow vp most, till the operation of the berries spread in such sort through all the parts of their bodies, that they were in the end brought into a fast dead sleepe, that in manner it was vnpossible to awake them. Then foorthwith Duncane sent vnto Makbeth, commanding him with all diligence to come and set vpon the enimies, being in easie point to be ouercome. Makbeth making no delaie, came with his people to the place, where his enimies were lodged, and first killing the watch, afterwards entered the campe, and made such slaughter on all sides without anie resistance, that it was a wonderfull matter to behold, for the Danes were so heauie of sleepe, that the most part of them were slaine and neuer stirred: other that were awakened either by the noise or other waies foorth, were so amazed and dizzie headed vpon their wakening, that they were not able to make anie defense: so that of the whole number there escaped no more but onelie Sueno himselfe and ten other persons, by whose helpe he got to his ships lieng at rode in the mouth of Taie. I, iii, 91.

'The most part of the mariners, when they heard what plentie of meate and drinke the Scots had sent vnto the campe, came from the sea thither to be partakers thereof, and so were slaine amongst their fellowes: by meanes whereof when Sueno perceiued how through lacke of mariners he should not be able to conueie awaie his nauie, he furnished one ship throughlie with such as were left, and in the same sailed back into Norwaie, cursing the time that he set forward on this infortunate iournie. The other ships which he left behind him, within three daies after his departure from thence, were tossed so togither by violence of an east wind, that beating and rushing one against another, they sunke there, and lie in the same place euen vnto these daies, to the great danger of other such ships as come on that coast: for being couered with the floud when the tide commeth, at the ebbing againe of the same, some part of them appeere aboue water.

'The place where the Danish vessels were thus lost, is yet called Drownelow sands. This ouerthrow receiued in manner afore said by Sueno, was verie displeasant to him and his people, as should appeere, in that it was a custome manie yeeres after, that no knights were made in Norwaie, except they were first sworne to reuenge the slaughter of their countriemen and friends thus slaine in Scotland. The Scots hauing woone so notable a victorie, after they had gathered & divided the spoile of the field, caused solemne processions to be made in all places of the realme, and thanks to be giuen to almightie God, that had sent them so faire a day ouer their enimies. But whilest the people were thus at their processions, woord was brought that a new fleet of Danes was arriued at Kingcorne, sent thither by Canute king of England, in reuenge of his brother Suenos ouerthrow. To resist these enimies, which were alreadie landed, and busie in spoiling the countrie; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountred the enimies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obteined of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch. In memorie whereof, manie old sepultures are yet in the said Inch, there to be seene grauen with the armes of the Danes, as the maner of burieng noble men still is, and heeretofore hath beene vsed. I, ii, 75.

'A peace was also concluded at the same time betwixt the Danes and Scotishmen, ratified (as some haue written) in this wise: That from thencefoorth the Danes should neuer come into Scotland to make anie warres against the Scots by anie maner of meanes. And these were the warres that Duncane had with forren enimies, in the seventh yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortuned as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie togither without other company, saue onelie themselues, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they attentiuelie beheld, woondering much at the sight, the first of them spake and said; All haile Makbeth, thane of Glammis (for he had latelie entered into that dignitie and office by the death of his father Sinell). The second of them said; Haile Makbeth thane of Cawder. But the third said; All haile Makbeth that heereafter shalt be king of Scotland. I, ii, 1. I, iii, 53.

'Then Banquho; What manner of women (saith he) are you, that seeme so little fauourable vnto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all? Yes (saith the first of them) we promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scotish kingdome by long order of continuall descent. Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho, insomuch that Banquho would call Mackbeth in iest, king of Scotland; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause euerie thing came to passe as they had spoken. For shortlie after, the thane of Cawder being condemned at Fores of treason against the king committed; his lands, liuings, and offices were giuen of the kings liberalitie to Mackbeth. I, iii, 59.

'The same night after, at supper, Banquho iested with him and said; Now Mackbeth thou hast obteined those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe. Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome; but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment.' . . . [See I, iv, 50, and note.]

'The woords of the three weird sisters also (of whom before ye haue heard) greatlie incouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt yeare of his reigne. Then hauing a companie about him of such as he had made priuie to his enterprise, he caused himselfe to be proclamed king, and foorth-

with went vnto Scone, where (by common consent) he receiued the inuesture of
II, iv, 43. the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, & there buried in kinglie wise; but afterwards it was remoued and conueied vnto Colmekill, and there laid in a sepul-
II, iv, 47. ture amongst his predecessors, in the yeare after the birth of our Sauiour, 1046.

'Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recouered the dominion of England from the Danish power, the which Edward receiued Malcolme by way of most friendlie enterteinment: but Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes, vsed great liberalitie towards the nobles of the realme, thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced through the feeble and slouthfull administration of Duncane.' (pp. 169–171.)

[And so vigorously did Macbeth carry out his reforms, that 'these theeues, barrettors, and other oppressors of the innocent people . . . were streight waies apprehended by armed men, and trussed vp in halters on gibbets, according as they had iustlie deserued. The residue of misdooers that were left, were punished and tamed in such sort, that manie yeares after all theft and reiffings were little heard of, the people inioieng the blissefull benefit of good peace and tranquilitie. Mackbeth shewing himselfe thus a most diligent punisher of all iniuries and wrongs attempted by anie disordered persons within his realme, was accounted the sure defense and buckler of innocent people; and hereto he also applied his whole indeuor, to cause yoong men to exercise themselues in vertuous maners, and men of the church to attend their diuine seruice according to their vocations.

'He caused to be slaine sundrie thanes, as of Cathnes, Sutherland, Stranauerne, and Ros, because through them and there seditious attempts, much trouble dailie rose in the realme. . . . To be briefe, such were the woorthie dooings and princelie acts of this Mackbeth in the administration of the realme, that if he had atteined therevnto by rightfull means, and continued in vprightnesse of iustice as he began, till the end of his reigne, he might well haue beene numbred amongest the most noble princes that anie where had reigned. He made manie holesome laws and statutes for the publike weale of his subiects.' Holinshed here 'sets foorth according to Hector Boetius' some of the laws made by Macbeth, and for one of them the king certainly deserves a handsome notice from some of our most advanced reformers of the present day: 'The eldest daughter shall inherit hir fathers lands, as well as the eldest sonne should, if the father leaue no sonne behind him.']

'These and the like commendable lawes Makbeth caused to be put as then in vse, gouerning the realme for the space of ten yeares in equall iustice. But this was but a counterfet zeale of equitie shewed by him, partlie against his naturall inclination to purchase thereby the fauour of the people. Shortlie after, he began to shew what he was, in stead of equitie practising cruelty.' . . . [See I, vii, 15.] 'The woords also of the three weird sisters, would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time vnto the posteritie of Banquho.' . . . [See III, i, 20.]

'It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger: and afterwards hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chancemedlie (as by the handling of the matter Makbeth woould haue had it to appeare) but euen vpon a prepensed deuise: wherevpon to auoid further perill he fled into Wales.' (p. 172.)

[The old historian here makes a digression in order to 'rehearse the originall line of those kings, which haue descended from the foresaid Banquho.' After what has been quoted on pp. 1, 2, it is scarcely worth while here to note more than that (according to Holinshed) Fleance's great-grandson Alexander had two sons, from one of whom descended 'the earles of Leuenox and Dernlie,' and from the other came Walter Steward, who 'maried Margerie Bruce daughter to king Robert Bruce, by whome he had issue king Robert the second of that name' (p. 173), 'the first' (says FRENCH, p. 291) 'of the dynasty of Stuart, which continued to occupy the throne until the son of Mary Queen of Scots, James, the sixth of the name, was called to the throne of England, as JAMES the First.']

'But to returne vnto Makbeth, in continuing the historie, and to begin where I left, ye shall vnderstand that after the contriued slaughter of Banquho, nothing prospered with the foresaid Makbeth: for in maner euerie man began to doubt his owne life, and durst vnneth appeare in the kings presence; and euen as there were manie that stood in feare of him, so likewise stood he in feare of manie, in such sort that he began to make those awaie by one surmised cauillation or other, whom he thought most able to worke him anie displeasure.

'At length he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after bloud in this behalfe might in no wise be satisfied: for ye must consider he wan double profite (as hee thought) hereby: for first they were rid out of the way whome he feared, and then againe his coffers were inriched by their goods which were forfeited to his vse, whereby he might the better mainteine a gard of armed men about him to defend his person from iniurie of them whom he had in anie suspicion. Further, to the end he might the more cruellie oppresse his subiects with all tyrantlike wrongs, he builded a strong castell on the top of an hie hill called Dunsinane, situate in Gowrie, ten miles from Perth, on such a proud height, that standing there aloft, a man might behold well neere all the countries of Angus, Fife, Stermond, and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that high hill, put the realme to great charges before it was finished, for all the stuffe necessarie to the building, could not be brought vp without much toile and businesse. But Makbeth being once determined to haue the worke go forward, caused the thanes of each shire within the realme, to come and helpe towards that building, each man his course about.

'At the last, when the turne fell vnto Makduffe thane of Fife to builde his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euerie behalfe, that no occasion might bee giuen for the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt least the king bearing him (as he partlie vnderstood) no great good will, would laie violent handes vpon him, as he had doone vpon diuerse other. Shortly after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said; I perceiue this man will neuer obeie my commandments, till he be ridden with a snaffle: but

I shall prouide well inough for him. Neither could he afterwards abide to looke vpon the said Makduffe, either for that he thought his puissance ouer great; either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had happened so right, which the three faries or weird sisters had declared vnto him) that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

'And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should neuer be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane.' . . . [See IV, i, 96.] 'This vaine hope caused him to doo manie outragious things, to the greeuous oppression of his subiects. At length Makduffe, to auoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scotland. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto Midas. For Makbeth had in euerie noble mans house one slie fellow or other in fee with him, to reueale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme.

III, iv, 162.

'Immediatlie then, being aduertised whereabout Makduffe went, he came hastily with a great power into Fife, and foorthwith besieged the castell where Makduffe dwelled, trusting to haue found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euill. But neuerthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confiscated the goods of Makduffe, proclaimed him traitor, and confined him out of all the parts of his realme; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Cammore, to trie what purchase hee might make by means of his support to reuenge the slaughter so cruellie executed on his wife, his children, and other friends. At his comming vnto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, hauing committed manie horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated right mortallie of all his liege people, desiring nothing more than to be deliuered of that intollerable and most heauie yoke of thraldome, which they susteined at such a caitifes hands.

IV, iii.

'Malcolme hearing Makduffes woords, which he vttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorrowfull hart, bewailing the miserable state of his countrie, he fetched a deepe sigh; which Makduffe perceiuing, began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scotish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be: which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuenged of those notable iniuries, which they dailie susteined by the outragious crueltie of Makbeths misgouernance. Though Malcolme was verie sorowfull for the oppression of his countriemen the Scots, in maner as Makduffe had declared; yet doubting whether he were come as one that ment vnfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

'I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me, that if I were made king of Scots, I should seeke to defloure your maids and matrones, in such wise that mine intemperancie should be more importable vnto you than the bloudie tyrannie of Makbeth now is. Heereunto Makduffe answered: this suerly is a verie euill fault, for manie noble princes and kings haue lost both liues and kingdomes for the same; neuerthelesse there are women enow in Scotland, and therefore follow my counsell, Make thy selfe king, and I shall conueie the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such secret wise, that no man shall be aware thereof. IV, iii, 84, 85.

'Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should seeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmised accusations, to the end I might inioy their lands, goods, and possessions; and therefore to shew you what mischiefe may insue on you through mine vnsatiable couetousnes, I will rehearse vnto you a fable. There was a fox hauing a sore place on him ouerset with a swarme of flies, that continuallie sucked out hir bloud: and when one that came by and saw this manner, demanded whether she would haue the flies driuen beside hir, she answered no: for if these flies that are alreadie full, and by reason thereof sucke not verie egerlie, should be chased awaie, other that are emptie and fellie an hungred, should light in their places, and sucke out the residue of my bloud farre more to my greeuance than these, which now being satisfied doo not much annoie me. Therefore saith Malcolme, suffer me to remaine where I am, least if I atteine to the regiment of your realme, mine inquenchable auarice may prooue such; that ye would thinke the displeasures which now grieue you, should seeme easie in respect of the vnmeasurable outrage, which might insue through my comming amongst you.

'Makduffe to this made answer, how it was a far woorse fault than the other: for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take vpon thee the crowne. There is gold and riches inough in Scotland to satisfie thy greedie desire. Then said Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my woords. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended onelie in soothfastnesse, and that lieng vtterlie ouerthroweth the same; you see how vnable I am to gouerne anie prouince or region: and therefore sith you haue remedies to cloke and hide all the rest of my other vices, I praie you find shift to cloke this vice amongst the residue.

'Then said Makduffe: This yet is the woorst of all, and there I leaue thee, and therefore saie; Oh ye vnhappie and miserable Scotishmen, which are thus scourged with so manie and sundrie calamities, ech one aboue other! Ye haue one curssed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behauiour and manifest vices of Englishmen, that he is

nothing woorthie to inioy it: for by his owne confession he is not onelie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had vnto anie woord he speaketh. Adieu Scotland, for now I account my selfe a banished man for euer, without comfort or consolation: and with those woords the brackish teares trickled downe his cheekes verie abundantlie.

'At the last, when he was readie to depart, Malcolme tooke him by the sleeue, and said: Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with thee in this manner, onelie to prooue thy mind: for diuerse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same. Incontinentlie heereupon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best prouide for all their businesse, to bring the same to good effect. Soone after, Makduffe repairing to the borders of Scotland, addressed his letters with secret dispatch vnto the nobles of the realme, declaring how Malcolme was confederat with him, to come hastilie into Scotland to claime the crowne, and therefore he required them, sith he was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

'In the meane time, Malcolme purchased such fauor at king Edwards hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recouerie of his right. After these newes were spread abroad in Scotland, the nobles drew into two seuerall factions, the one taking part with Makbeth, and the other with Malcolme. Heereupon insued oftentimes sundrie bickerings, & diuerse light skirmishes: for those that were of Malcolmes side, would not ieopard to ioine with their enimies in a pight field, till his comming out of England to their support. But after that Makbeth perceiued his enimies power to increase, by such aid as came to them foorth of England with his aduersarie Malcolme, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane, and to fight with his enimies, if they ment to pursue him; howbeit some of his friends aduised him, that it should be best for him, either to make some agreement with Malcolme, or else to flee with all speed into the Iles, and to take his treasure with him, to the end he might wage sundrie great princes of the realme to take his part, & reteine strangers, in whome he might better trust than in his owne subiects, which stale dailie from him: but he had such confidence in his prophesies, that he beleeued he should neuer be vanquished, till Birnane wood were brought to Dunsinane; nor yet to be slaine with anie man, that should be or was borne of anie woman.

V, iv, 19.

'Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood, and when his armie had rested a while there to refresh them, he commanded euerie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies. On the morrow when Makbeth beheld them comming in this sort, he first maruelled what the matter ment, but in the end remembred himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neuerthelesse, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his enimies had scarsely cast from them their boughs, when Makbeth perceiuing their numbers, betooke him streict to flight, whom Makduffe pursued

V, iv.

with great hatred euen till he came vnto Lunfannaine, where Makbeth perceiuing that Makduffe was hard at his backe, leapt beside his horsse, saieng: Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receiue thy reward which thou hast deserued for thy paines, and therwithall he lifted vp his swoord thinking to haue slaine him.

'But Makduffe quicklie auoiding from his horsse, yer he came at him, answered (with his naked swoord in his hand) saieng: It is true Makbeth, and now shall thine insatiable crueltie haue an end, for I am euen he that thy wizzards haue told thee of, who was neuer borne of my mother, but ripped out of her wombe: therewithall he stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. This was the end of Makbeth, after he had reigned 17 yeeres ouer the Scotishmen. In the beginning of his reigne he accomplished manie woorthie acts, verie profitable to the common-wealth (as ye haue heard), but afterward by illusion of the diuell, he defamed the same with most terrible crueltie. He was slaine in the yeere of the incarnation 1057, and in the 16 yeere of king Edwards reigne ouer the Englishmen. V, viii, 70.

'Malcolme Cammore thus recouering the relme (as ye haue heard) by support of king Edward, in the 16 yeere of the same Edwards reigne, he was crowned at Scone the 25 day of Aprill, in the yeere of our Lord 1057. Immediatlie after his coronation he called a parlement at Forfair, in the which he rewarded them with lands and liuings that had assisted him against Makbeth, aduancing them to fees and offices as he saw cause, & commanded that speciallie those that bare the surname of anie offices or lands, should haue and inioy the same. He created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus. These were the first earles that haue beene heard of amongst the Scotishmen, (as their histories doo make mention).' (pp. 174–176.) V, viii, 82.

In the 'fift Chapter' of 'the eight Booke of the historie of England,' p. 192, Shakespeare found the account of the death of young Siward, which he has introduced in Act V.:

'About the thirteenth yeare of king Edward his reigne (as some write) or rather about the nineteenth or twentith yeare, as should appeare by the Scotish writers, Siward the noble earle of Northumberland with a great power of horssemen went into Scotland, and in battell put to flight Mackbeth that had vsurped the crowne of Scotland, and that doone, placed Malcolme surnamed Camoir, the sonne of Duncane, sometime king of Scotland, in the gouernement of that realme, who afterward slue the said Macbeth, and then reigned in quiet. Some of our English writers say, that this Malcolme was king of Cumberland, but other report him to be sonne to the king of Cumberland. But heere is to be noted, that if Mackbeth reigned till the yeare 1061, and was then slaine by Malcolme, earle Siward was not at that battell; for as our writers doo testifie, he died in the yeare 1055, which was in the yeare next after (as the same writers affirme) that he vanquished Mackbeth in fight, and slue manie thousands of Scots, and all those Normans which (as ye haue heard) were withdrawen into Scotland, when they were driuen out of England.

'It is recorded also, that in the foresaid battell, in which earle Siward vanquished the Scots, one of Siwards sonnes chanced to be slaine, whereof although the father

had good cause to be sorrowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face towards the enimie, he greatlie reioised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as Henrie Hunt. saith) that earle Siward, went into Scotland himselfe in person, he sent his sonne with an armie to conquere the land, whose hap was there to be slaine.' . . . [See V, viii, 63.]

Such are the sources from which Shakespeare drew the materials of the tragedy of *Macbeth*, and, of course, for his purpose it mattered little whether it were founded on fact or were the baseless fabric of a dream. Yet, as the editors here and there, during the progress of the tragedy, call attention to various points where historic truth is said to be violated, it may be worth while as briefly as possible to compare the fiction with the fact. What follows is condensed from CHALMERS'S *Caledonia*, bk. iii. ch. vii.

The rebellion of Macdonwald, from the Western Isles, is mere fable. The old historians may have confounded it either with the rebellion of Gilcomgain, the maormor of Moray, in 1033, or with the rebellious conduct of Torfin, Duncan's cousin. Nor was there during the reign of Duncan any invasion of Fife by Sweno, Norway's king. It was to put down the rebellion of Torfin that Duncan marched northward through the territorial government of Macbeth, and was slain by treasonous malice at Bothgowanan, near Elgin, and many miles from Inverness, in A. D. 1039. Macbeth's father was not Sinel, but Finley, or Finlegh, the maormor, or prince, of Ross, not the thane of Glamis, and was killed about the year 1020, in some encounter with Malcolm II, the grandfather of Duncan. Thus by lineage Macbeth was thane of Ross, and afterwards by marriage the thane of Moray. This same grandfather of Duncan, Malcolm II, also dethroned and moreover slew Lady Macbeth's grandfather; on both sides of the house, therefore, there was a death to be avenged on the person of Duncan. But of the two, Lady Macbeth's wrongs were far heavier than her husband's, and might well fill her from crown to toe topfull of direst cruelty. Her name was Lady Gruoch and her first husband was Gilcomgain, the maormor of Moray, a prince of the highest rank and next to the royal family; upon him Malcolm's cruelty fastened, and he was burnt within his castle with fifty of his clan, and his young wife escaped by flight with her infant son Lulach. She naturally sought refuge in the neighboring county of Ross, then governed by Macbeth, and him she married. About a year after the death of her first husband, Lady Gruoch's only brother was slain by the command of that same aged Malcolm II, whose peaceful death soon after, unprecipitated by poison, flame, or sword, is not one of the least incredible traditions of that misty time.

In 1054 the Northumbrians, led by Siward and his son Osbert, penetrated probably to Dunsinnan, and in that vicinity Macbeth met them in a furious battle; but Bellona's bridegroom was defeated, and fled to the North. It was not till two years afterwards, on the 5th of December, 1056, that he was slain by Macduff.

Of the fate of Lady Macbeth, apart from the lines of Shakespeare, history, tradition, and fable are silent.

The Scotch saw with indignation foreign mercenaries interfere in their domestic affairs, and the name of Macbeth long remained popular in Scotland, and men of great consequence held it an honour to bear it.

The CLARENDON EDITORS add: 'The single point upon which historians agree is that the reign of Macbeth was one of remarkable prosperity and vigorous government.

'With regard to Duncan, we may add a few details of his real history as told by Mr Robertson (*Scotland under her Early Kings*, vol. i, chap. 5). He was the son of Bethoc or Beatrice, daughter of Malcolm, and Crinan, Abbot of Dunkeld. In 1030 he succeeded his grandfather. He laid siege to Durham in 1040, but was repulsed with severe loss, and his attempt to reduce Thorfin to subjection was attended with the same disastrous consequences. "The double failure in Northumberland and Moray hastening the catastrophe of the youthful king, he was assassinated 'in the Smith's bothy,' near Elgin, not far from the scene of his latest battle, the Maormor Macbeth being the undoubted author of his death."

'Mr Robertson adds in a note: "Slain 'a duce suo,' writes Marianus. Tighernach adds *immatura ætate*, contrary to all modern ideas of Duncan. Marianus was born in 1028, Tighernach was his senior; their authority, therefore, at this period as contemporaries, is very great. *Bothgowanan* means 'the Smith's bothy,' and under this word may lurk some long-forgotten tradition of the real circumstances of Duncan's murder. The vision of a weary fugitive, a deserted king, rises before the mind's eye, recalling 'Beaton's Mill' and the fate of James the Third."'

WINTOWNIS CRONYKIL

The following is a digest of Wintownis *Cronykil*, bk, vi, chap. xviii. As far as certain historical details are concerned CHALMERS (*Caledonia*, i, 406) considers Wintown as 'more veracious' than Buchanan, Boethius, or Holinshed:

Makbeth-Fynlayk, dreamed one night as he lay asleep, that he was sitting beside the king; and as he sat there, he thought three women appeared unto him; and it seemed that they were 'Werd Systrys.' The first of the three spake, saying: 'Lo, yonder is the Thane of Crwmbawchty.' The second said: 'I see the thane of Morave.' But the third said: 'I see the King.'

And now it came to pass shortly that Macbeth was made thane of both Crwmbawchty and Morave. Two sayings of the 'Werd Systrys' being thus accomplished; Macbeth began to think of the third; so Macbeth killed Dunkan, who was then King of Scotland, and he made himself king and Dame Grwok his wife was queen.

Now the seventeen years of Macbeth's reign were prosperous years. But the three sons of the old king were banished and fled to England, where they were received by St. Edward who was then king, and he 'trettyd thame rycht curtasly.'

And in the days when Macbeth was king of Scotland, he set himself to building a great house upon the 'hycht of Dwnsynane.' Stones and timbers were brought from Fyfe and Angus, dragged by many oxen. Now it happened that one day Makbeth saw a yoke of oxen that failed in the draught. He asked whose yoke it was, and they told him Makduff, thane of Fyfe's. Then said Makbeth to the thane of Fyfe: 'Go thou and place thine own neck in the yoke.' For he never doubted but that Makduff would yield through fear of him; but the Thane of Fyfe departed privily and escaped. When he heard how that Makduff had fled Makbeth was exceeding wroth; and decided to proceed against him at his castle in Fyfe. Makduff's Lady met Makbeth and pointing out a sail far out at sea, said unto him, 'Yonder is Makduff whom thou shalt never again see 'syne thow wald hawe put hys Neek In-til thi yhoke.' Then did Makduff fly to England where he met the sons of

Dunkan. King Edward counselled Makduff to look after the three youths and aid them to regain the kingdom of Scotland. The two elder brothers suspected Makduff and refused to listen or to go with him, fearing lest they should suffer the same fate as their father. But the third Malcolme, although 'he was noucht of lauchfull bed,' was thought of Makduff to be of stout heart, and fit to bear the crown of Scotland.

'Nay,' answered Malcolme, 'there is no such lecherous man as I; a king should be honourable, and that I am not.' Thus with many like words against his own self did Malcolme meet all Makduff's arguments; yet did Makduff continue to persuade him. 'I am so false that no man may trust a word I say,' said Malcome, and for this Makduff had no word to answer, but turned to leave him. 'Nay, then,' said Malcolme, 'I will go with thee, and show how loyal and steadfast I can be.' And now joyfully both went to take farewell of King Edward, who bade the 'Lord of Northwmbyrland Schyr Swyrd' to give them his aid.

So they departed and came to Brynnane, where they took counsel; for they heard that Makbeth had great faith in a saying that no harm should come to him until he saw the wood of Brynnane brought to Dwnsynane. Then of that wood did each man take a branch in his hand and march upon Dwnsynane, which when Macbeth saw he fled unto the wood of Lunfanan. Makduff pursued him, but a knight who was nearest to Makbeth engaged him in battle. 'You fight in vain,' then said Makbeth, 'for no man born of woman may harm me.' Then answered the Knight, 'I was torn from my mother's womb, and so was not born. Now shall your wickedness cease.' Thus was Makbeth slain in the Wood of Lunfanan.

FARMER, in his *Essay on the Learning of Shakespeare* (2d ed. p. 56, 1767), says: '*Macbeth* was certainly one of Shakespeare's latest productions, and it might possibly have been suggested to him by a little performance on the same subject at Oxford, before king James, 1605. I will transcribe my notice of it from Wake's *Rex Platonicus:* "Fabulæ ansam dedit antiqua de Regiâ prosapiâ historiola apud *Scoto-Britannos* celebrata, quæ narrat tres olim Sibyllas occurrisse duobus *Scotiæ* proceribus, *Macbetho & Banchoni*, & illum prædixisse Regem futurum, sed Regem nullum geniturum; hunc Regem non futurum, sed Reges geniturum multos. Vaticinii veritatem rerum eventus comprobavit. *Banchonis* enim è stirpe Potentissimus *Jacobus* oriundus." p. 29.'

Subsequently Dr Farmer characteristically added:

'Since I made the observation here quoted, I have been repeatedly told that I *unwittingly* make Shakespeare learned, at least in Latin, as this must have been the language of the performance before king James. One might, perhaps, have plausibly said, that he probably picked up the story at *second-hand;* but mere accident has thrown a pamphlet in my way, intitled *The Oxford Triumph*, by one Anthony Nixon, 1605, which explains the whole matter: "This performance," says Anthony, "was first in Latine to the king, then in English to the queene and young prince": and, as he goes on to tell us, "the conceit thereof the kinge did very much applaude." It is likely that the friendly letter, which we are informed king James once wrote to Shakespeare, was on this occasion.'

The mention of this interlude of course inflamed MALONE'S curiosity, and after detailing the difficulties of his search for it, he triumphantly adds: 'At length chance threw into my hands the very verses that were spoken in 1605, by three young gen-

tlemen of that college; and, "that no man" (to use the words of Dr Johnson) "may ever want them more," I will here transcribe them.

'There is some difficulty in reconciling the different accounts of this entertainment. The author of *Rex Platonicus* says, "Tres adolescentes concinno Sibyllarum habitu induti, è collegio [Divi Johannis] prodeuntes, et carmina lepida alternatim canentes, Regi se tres esse Sibyllas profitentur, quæ Banchoni olim sobolis imperia prædixerant, &c. Deinde tribus principibus suaves felicitatum triplicitates triplicatis carminum vicibus succinentes,—principes ingeniosa fictiuncula delectatos dimittunt."

'But in a manuscript account of the king's visit to Oxford in 1605, in the Museum (MSS, Baker, 7044), this interlude is thus described: "This being done, he [the king] rode on untill he came unto St. John's college, where coming against the gate, three young youths, in habit and attire like *Nymphes*, confronted him, representing England, Scotland, and Ireland; and talking dialogue-wise each to other of their state, at last concluded, yielding up themselves to his gracious government." With this A. Nixon's account, in *The Oxford Triumph*, quarto, 1605, in some measure agrees, though it differs in a very material point; for, if his relation is to be credited, these young men did not alternately recite verses, but pronounced three distinct orations: "This finished, his Majestie passed along till hee came before Saint John's college, when three little boyes, coming foorth of a castle made all of ivie, drest like three *nymphes*, (the conceipt whereof the king did very much applaude,) delivered three *orations*, first in Latine to the king, then in English to the queene and young prince; which being ended, his majestie proceeded towards the east gate of the citie, where the townesmen againe delivered to him another speech in English."

'From these discordant accounts one might be led to suppose, that there were six actors on this occasion, three of whom personated the Sybills, or rather the Weird Sisters, and addressed the royal visitors in Latin, and that the other three represented England, Scotland, and Ireland, and spoke only in English. I believe, however, that there were but three young men employed; and after reciting the following Latin lines (which prove that the weird sisters and the representatives of England, Scotland, and Ireland were the same persons), they might, perhaps, have pronounced some English verses of a similar import, for the entertainment of the queen and the princes.

'To the Latin play of *Vertumnus*, written by Dr Mathew Gwynne, which was acted before the king by some of the students of St John's college on a subsequent day, we are indebted for the long-sought-for interlude, performed at St John's gate: for Dr Gwynne, who was the author of this interlude also, has annexed it to his *Vertumnus*, printed in 4to in 1607.

'"Ad regis introitum, e Joannensi Collegio extra portam urbis borealem sito, tres quasi Sibyllæ, sic (ut e sylva) salutarunt.

1. Fatidicas olim fama est cecinisse sorores
Imperium sine fine tuæ, rex inclyte, stirpis.
Banquonem agnovit generosa Loquabria Thanum;
Nec tibi, Banquo, tuis sed sceptra nepotibus illæ
Immortalibus immortalia vaticinatæ:
In saltum, ut lateas, dum Banquo recedis ad aula.
Tres eadem pariter canimus tibi fata tuisque,
Dum spectande tuis, e saltu accedis ad urbem;
Teque salutamus: Salve, cui Scotia servit;
2. Anglia cui, salve. 3. Cui servit Hibernia, salve.

1. Gallia cui titulos, terras dant cætera, salve.
2. Quem divisa prius colit una Britannia, salve.
3. Summe Monarcha Britannice, Hibernice, Gallice, salve.
1. ANNA, parens regum, soror uxor, filia, salve.
2. Salve, HENRICE hæres, princeps pulcherrime, salve.
3. Dux CAROLE, et perbelle Polonice regule, salve
1. Nec metas fatis, nec tempora ponimus istis ;
Quin orbis regno, famæ sint terminus astra :
CANUTUM referas regno quadruplice clarum ;
Major avis, æquande tuis diademate solis.
Nec serimus cædes, nec bella, nec anxia corda ;
Nec furor in nobis ; sed agente calescimus illo
Numine, quo Thomas Whitus per somnia motus,
Londinenses eques, musis hæc tecta dicavit.
Musis? imo Deo, tutelarique Joanni.
Ille Deo charum et curam, prope prætereuntem
Ire salutatum, Christi precursor, ad ædem
Christi pergentem, jussit. Dictâ ergo salute
Perge, tuo aspectu sit læta Academia, perge."

It is perhaps needless to add that Dr Farmer's hypothesis has not to this day found any advocates.

I subjoin the traditionary sources of one or two other incidents employed in this tragedy.

SIMROCK (*Die Quellen des Shakespeare*, ii, 256, 1870, ed. 2): The story told by Boethius can hardly be founded on history, but certainly it has a deep foundation in popular legends. The gaps in the story have been manifestly supplied from popular tales. Grimm, in his notes on the story of the *Fisherman and his Wife*, has compared Lady Macbeth with the Etrurian Tanaquil, who also, like Eve, tempts her husband to aim at high honours. In Livy's history, this resemblance crops out in Tullia, the wife of the easy-going Tarquin. The incident of the moving forest is found in myths in various other ways. It corresponds closely to the story of King Grünewald, which Professor Schwarz has preserved in his Hessian *Notabilia* derived from oral tradition. 'A King had an only daughter, who possessed *wondrous gifts*. Now, once upon a time there came his enemy, a King named Grünewald, and besieged him in his castle, and, as the siege lasted long, the daughter kept continually encouraging her father in the castle. This lasted till May-day. Then all of a sudden the daughter saw the hostile army approach with green boughs: then fear and anguish fell on her, *for she knew that all was lost*, and said to her father, "Father, you must yield, or die, I see the green-wood drawing nigh."' (See Grimm's *German Popular Tales*, i, 148.) Here the correspondence to the legend of *Macbeth* is not to be mistaken. The daughter plays the same part here as the witches there. She knows, by means of her miraculous gifts, that her father cannot be conquered till the green-wood moves upon them; but, as she considers this impossible, she incites him to confidence; but, when the supposed impossible incident actually comes to pass, she counsels him to surrender. On the other hand, no prophecy appears to have anticipated the cunning of Fredegunda, who hung bells on her horses, and ordered each of her warriors to take a bough in his hand, and thus to march against the enemy; whereby the sentinels of the hostile camp were

deceived, believing their horses were browsing in the neighbouring forest, until the Franks let their boughs fall, and the forest stood leafless, but thick with the shafts of glancing spears. (See Grimm's *German Popular Tales*, ii, 91.) It was merely a military stratagem; just as Malcolm, when he commanded his soldiers, on their forward march, to conceal themselves with boughs, had no other end in view, for he knew not what had been prophesied to Macbeth. The following passage from Joh. Weyer, *De Præstigiis*, Frankfurt, 1586, p. 329, is noteworthy: 'Whoever wishes to give himself the appearance of having a thousand men or horse round him, let him have a year-old willow bough cut off at a single stroke, with certain conjurations, repetition of barbarous words, and rude characters.' A single man might really find some difficulty in giving himself, by the use of this boasted charm, the appearance of a whole army; but the inventor evidently founded his pretension upon a popular legend, according to which a bold army had, by this artifice, concealed its weakness from an enemy superior in numbers. According to Holinshed, however, Malcolm's army was superior in number to that of Macbeth, and the concealment with the boughs was only made use of in order that, when they were thrown away, sudden vision of the superiority of numbers might create more terror. In my *Manual of German Mythology*, p. 557, it is shown that the legend of the moving forest originated in the German religious custom of May-festivals, or Summer-welcomings, and that 'King Grünewald' is originally a Winter-giant, whose dominion ceases when the May-feast begins and the green-wood draws nigh. This is the mythical basis of the Macbeth-legend.

The second prediction that 'none of woman born should harm Macbeth' we can also trace in '*Prince Wladimir and his Table-round*' (Leipsig, 1819), where the same prophesy is made over the cradle of the hero Tugarin, the son of a snake. In the *Sháh-náma* of Firdausi, Rustum* was born, as was Macduff. And in many other instances heroes and demi-gods were similarly ushered into the world, and it always implied power and heroic strength. Such an one was Wölsung, Sigurd's ancestor. It was, however, not the case with the unborn Burkart, Burchardus ingenitus, whose skin remained always so tender that every gnat brought blood, and his tutor was therefore obliged to abolish the rod utterly, and after all he grew up a learned and virtuous man.

HALLIWELL: The incident of cutting down the branches of the trees is related in the old romance life of Alexander the Great, thus translated in the Thornton MS, in the library of Lincoln Cathedral: 'In the mene tyme, Kyng Alexander remowed his oste, and drew nere the citè of Susis, in the whilke Darius was lengand the same tyme, so that he mygte see alle the heghe hillez that ware abowune the citee. Than Alexander commanded alle his mene that ilkane of thame suld cutte downe a brawnche of a tree, and bere thame furth with thame, and dryfe bifore thame alle manere of bestez that thay mygte fynde in the way; and when the Percyenes saw thame fra the heghe hillez, thay wondred thame gretly.'

DR J. G. RITTER (*Programm der Realschule zu Leer*, 1871), in his excellent notes on *Macbeth*, cites the following extract, in reference to the antiquity of the legend of the 'moving forest': Croniques de St Denis. Bibl. Imp. Paris, Cod. 10298, f. 17: Lors s' esmut l'ost (de Frédegonde) tout de nuiz. et les mena Landris

* The 'Hercules of Persia,' as he is termed by Mr Fitzgerald in his exquisite rendering of the *Rubáiyát of Omar Khayyám*.—ED.

qui les guioit parmi un bois. Tantôt comme cil Landris entra dedens le bois il pendi une clochete au col de son cheval et prist une grant branche d'arbre toute foillue. et sen couvri au miex qu' il pot lui et son cheval. et dist a touz les autres que il feissent aussi, et il le firent tuit communement qui miex miex. et vindrent ausi comme a ore de matines sus leurs anemis. et tenait tout ades Frédegonde Clothaire son fils devant chevaliers. porce que il en eussent pitie. qar s' il avenist qu' il fussent vaincuz, li enfens fust a toz iors et chetis et maudis. Quant il vindrent bien pres de lor anemis uns de ceus qui eschargaitoi l' ost les vit, et les regarda au miex qu' il pot en tel maniere comm' il estoient atorne. et li sembla que ce fust un bois. Il s' esmerveilla que ce estoit, et vint a un de ses compaignons et li dist. Je vois fist il ci pres de nos un bois, et ersoir n' en i avoit point. lors li dist ses compains. biaux amis tu manjas ersoir et beus trop. tu songes. Ne te souvient il pas que nos meismes ersoir nos chevaux pestre, et n' os tu pas les clochetes qui lor furent pendues as cox? Endementres que il parloient ensi la forest que il avaient veue oscurement leur apparut en apert, qar il jeterent jus les ramissiaux et aparurent les armes tot apertement. les guetes escrierent: trai, trai. l' ost estoit endormie por le travail qu' il avoient le jor devant eu. et cil se ferirent en els hardiement. cil qui s' en porent foir s'en foirent. et mult en i ot d' ocis et de pris. Tant fist Frédegonde q' ele vainqui la bataille.

CRITICISMS

JOHNSON: This play is deservedly celebrated for the propriety of its fictions, and solemnity, grandeur, and variety of its action; but it has no nice discrimination of character; the events are too great to admit the influence of particular dispositions, and the course of the action necessarily determines the conduct of the agents.

The danger of ambition is well described; and I know not whether it may not be said, in defence of some parts which now seem improbable, that, in Shakespeare's time, it was necessary to warn credulity against vain and delusive predictions.

The passions are directed to their true end. Lady Macbeth is merely detested; and though the courage of Macbeth preserves some esteem, yet every reader rejoices at his fall.

STEEVENS: It may be worth while to remark that Milton, who left behind him a list of no less than CII. dramatic subjects, had fixed on the story of this play among the rest. His intention was to have begun with the arrival of Malcolm at Macduff's castle. 'The matter of Duncan (says he) may be expressed by the appearing of his ghost.' It should seem, from this last memorandum, that Milton disliked the licence his predecessor had taken in comprehending a history of such length within the short compass of a play, and would have new-written the whole, on the plan of the ancient drama. He could not surely have indulged so vain a hope as that of excelling Shakespeare in the tragedy of *Macbeth*.

CAMPBELL: Enlightened criticism and universal opinion have so completely set the seal of celebrity on this tragedy, that it will stand whilst our language exists as a monument of English genius. Nay, it will outlast the present form of our language, and speak to generations in parts of the earth that are yet uninhabited. No drama in any national theatre, taking even that of Greece into the account, has more wonderfully amalgamated the natural and supernatural,—or made the substances of

truth more awful by their superstitious shadows,—than has the tragedy of *Macbeth*. The progress of Macbeth in crime is an unparalleled lecture in ethical anatomy. The heart of a man, naturally prone to goodness, is exposed so as to teach us clearly through what avenues of that heart the black drop of guilt found its way to expel the more innocent blood. A semblance of superstitious necessity is no doubt preserved in the actions of Macbeth; and a superficial reader might say that the Witches not only tempted, but necessitated, Macbeth to murder Duncan. But this is not the case, for Shakespeare has contrived to give at once the awful appearance of preternatural impulse on Macbeth's mind, and yet visibly leave him a free agent, and a voluntary sinner. If we could imagine Macbeth conjuring the hags to re-appear on the eve of his inevitable death, and accusing them of having caused him to murder Duncan, the Witches might very well say, 'We did not oblige you to any such act, we only foretold what would have happened even if you had not murdered Duncan, namely, that you should be Scotland's King. But you were impatient. You did not consider that, if the prediction was true, it was no duty of yours to bestir yourself in the business; but you had a wife, a fair wife, who goaded you on to the murder.' If the Witches had spoken thus, there would be matter in the tragedy to bear them out; for Macbeth absolutely says to himself,—'If it be thus decreed, it must be, and there is no necessity for me to stir in the affair.'

FLETCHER (p. 109): *Macbeth* seems inspired by the very genius of the tempest. This drama shows us the gathering, the discharge, and the dispelling of a domestic and political storm, which takes its peculiar hue from the individual character of the hero. It is not in the spirit of mischief that animates the 'weird sisters,' nor in the passionate and strong-willed ambition of Lady Macbeth, that we find the mainspring of this tragedy, but in the disproportioned though poetically tempered soul of Macbeth himself. A character like his, of extreme selfishness, with a most irritable fancy, must produce, even in ordinary circumstances, an excess of morbid apprehensiveness; which, however, as we see in him, is not inconsistent with the greatest physical courage, but generates of necessity the most entire moral cowardice. When, therefore, a man like this, ill enough qualified even for the honest and straightforward transactions of life, has brought himself to snatch at an ambitious object by the commission of one great sanguinary crime, the new and false position in which he finds himself by his very success will but startle and exasperate him to escape, as Macbeth says, from 'horrible imaginings' by the perpetration of greater and greater actual horrors, till inevitable destruction comes upon him amidst universal execration. Such, briefly, are the story and the moral of *Macbeth*. The passionate ambition and indomitable will of his lady, though agents indispensable to urge such a man to the one decisive act which is to compromise him in his own opinion and that of the world, are by no means primary springs of the dramatic action. Nor do the 'weird sisters' themselves do more than aid collaterally in impelling a man, the inherent evil of whose nature and purpose has predisposed him to take their equivocal suggestions in the most mischievous sense. And, finally, the very thunder-cloud which, from the beginning almost to the ending, wraps this fearful tragedy in physical darkness and lurid glare, does but reflect and harmonize with the moral blackness of the piece. . . .

The very starting-point for an enquiry into the real, inherent, and habitual nature of Macbeth, independent of those particular circumstances which form the action of the play, lies manifestly, though the critics have commonly overlooked it, in the

question, With whom does the scheme of usurping the Scottish crown by the murder of Duncan actually originate? We sometimes find Lady Macbeth talked of as if she were the first contriver of the plot, and suggester of the assassination; but this notion is refuted, not only by implication, in the whole tenour of the piece, but most explicity in I, vii, 56–60. Most commonly, however, the *witches* (as we find the 'weird sisters' pertinaciously miscalled by all sorts of players and of critics) have borne the imputation of being the first to put this piece of mischief in the hero's mind. Yet the prophetic words in which the attainment of royalty is promised him contain not the remotest hint as to the means by which he is to arrive at it. They are simply 'All hail, Macbeth! that shalt be king hereafter,'—an announcement which, it is plain, should have rather inclined a man who was *not* already harbouring a scheme of guilty ambition, to wait quietly the course of events. According to Macbeth's own admission, the words of the weird sisters on this occasion convey anything rather than an incitement to murder to the mind of a man who is not meditating it already.

The first thing that strikes us in such a character is the intense selfishness,—the total absence both of sympathetic feeling and moral principle,—and the consequent incapability of remorse in the proper sense of the term. So far from finding any check to his design in the fact that the king bestows on him the forfeited title of the traitorous thane of Cawdor as an especial mark of confidence in his loyalty, this only serves to whet his own villainous purpose. The dramatist has brought this forcibly home to us in I, iv, 23–65. It is from no 'compunctious visiting of nature,' but from sheer *moral cowardice*,—from fear of *retribution in this life*,—that we find Macbeth shrinking, at the last moment, from the commission of his enormous crime. This will be seen the more attentively we consider I, vii, 5–32, and 37–41. In all this we trace a most clear consciousness of the impossibility that he should find of masking his guilt from the public eye,—the odium which must consequently fall upon him in the opinions of men,—and the retribution it would probably bring upon him. But here is no evidence of true *moral* repugnance, and as little of any religious scruple,—'We'd jump the life to come.' The dramatist, by this brief but significant parenthesis, has taken care to leave us in no doubt on a point so momentous towards forming a due estimate of the conduct of his hero. However, he feels, as we see, the dissuading motives of worldly prudence in all their force. But one devouring passion urges him on,—the master-passion of his life,—the lust of power, I, vii, 31. Still, it should seem that the considerations of policy and safety regarding this life might even have withheld him from the actual commission of the murder, had not the spirit of his wife come in to fortify his failing purpose. At all events, in the action of the drama it is her intervention, most decidedly, that terminates his irresolution, and urges him to the final perpetration of the crime which he himself had been the first to meditate.

It has been customary to talk of Lady Macbeth as of a woman in whom the love of power for its own sake not only predominates over, but almost excludes, every human affection, every sympathetic feeling. But the more closely the dramatic development of this character is examined, the more fallacious, we believe, this view of the matter will be found. Had Shakespeare intended so to represent her, he would probably have made her the first contriver of the assassination scheme. For our own part, we regard the very passage which has commonly been quoted as decisive that personal and merely selfish ambition is her all-absorbing motive, as proving in reality quite the contrary. It is true that even

Coleridge desires us to remark that in her opening scene 'she evinces no womanly life, no wifely joy, at the return of her husband, no pleased terrors at the thought of his past dangers.' We must, however, beg to observe that she shows what she knows to be far more gratifying to her husband at that moment, the most eager and passionate sympathy in the great master-wish and purpose of his mind. Has it ever been contended that Macbeth shows none of the natural and proper feelings of a husband, because their common scheme of murderous ambition forms the whole burden of his letter which she has been perusing just before their meeting? Can anything more clearly denote a thorough union between this pair, in affection as well as ambition, than the single expression, '*My dearest partner of greatness*'? And seeing that his last words to her had contained the injunction to lay their promised greatness to her heart as her chief subject of rejoicing, are not the first words that she addresses to him on their meeting the most natural, sympathetic, and even obedient response to the charge which he has given her? See I, v, 60–63. We do maintain that there is no less of affectionate than of ambitious feeling conveyed in these lines,—nay, more, it is her prospect of *his* exaltation, chiefly, that draws from her this burst of passionate anticipation, breathing almost a lover's ardour. Everything, we say, concurs to show that, primarily, she cherishes the scheme of criminal usurpation as *his* object,—the attainment of which she mistakenly believes will render him happier as well as greater; for it must be carefully borne in mind that, while Macbeth wavers as to the adoption of the means, his longing for the object itself is constant and increasing, so that his wife sees him growing daily more and more uneasy and restless under this unsatisfied craving. . . . She is fully aware, indeed, of the moral guiltiness of her husband's design,—that he 'would wrongly win,' and of the suspicion which they are likely to incur, but the dread of which she repels by considering, 'What need we fear who knows it, when none can call our power to account?' Nor is she inaccessible to remorse. The very passionateness of her wicked invocation, 'Come, come, you spirits,' etc., is a proof of this. We have not here the language of a cold-blooded murderess, but the vehement effort of uncontrollable desire to silence the 'still, small voice' of her human and feminine conscience. This very violence results from the resistance of that 'milk of human kindness' in *her own* bosom, of which she fears the operation in her husband's breast. Of religious impressions, indeed, it should be carefully noted that she seems to have even less than her husband.

On the other hand, it is plain that she covets the crown for her husband, even more eagerly than he desires it for himself. With as great, or greater, vehemence of passion than he, she has none of his excitable imagination. Herein, we conceive, lies the second essential difference of character between them; from whence proceeds, by necessary consequence, that indomitable steadiness to a purpose on which her heart is once thoroughly bent, which so perfectly contrasts with the incurably fluctuating habit of mind in her husband. She covets for him, we say, 'the golden round' more passionately even than he can covet it for himself,—nay, more so, it seems to us, than she would have coveted it for her own individual brows. Free from all the apprehensions conjured up by an irritable fancy,—from all the 'horrible imaginings' which beset Macbeth,—her promptness of decision and fixedness of will are proportioned to her intensity of desire; so that, although he has been the first contriver of the scheme, she has been the first to resolve immovably that it shall be carried into effect. . . .

It is most important that we should not mistake the nature of Macbeth's nervous

perturbation while in the very act of consummating his first great crime. The more closely we examine it, the more we shall find it to be devoid of all genuine compunction. This character is one of intense selfishness, and is therefore incapable of any true moral repugnance to inflicting injury upon others; it shrinks only from encountering public odium, and the retribution which that may produce. Once persuaded that these will be avoided, Macbeth falters not in proceeding to apply the dagger to the throat of his sleeping guest. But here comes the display of the other part of his character,—that extreme nervous irritability, which, combined with an active intellect, produces in him so much highly poetical rumination,—and at the same time, being unaccompanied with the slightest portion of self-command, subjects him to such signal moral cowardice. We feel bound the more earnestly to solicit the reader's attention to this distinction, since, though so clearly evident when once pointed out, it has escaped the penetration of some even of the most eminent critics. The poetry delivered by Macbeth, let us repeat, is not the poetry inspired by a glowing or even a feeling heart,—it springs exclusively from a morbidly irritable fancy. We hesitate not to say, that his wife mistakes, when she apprehends that the 'milk of human kindness' will prevent him from 'catching the nearest way.' The fact is that, until after the banquet scene, she mistakes his character throughout. She judges of it too much from her own. Possessing generous feeling herself, she is susceptible of remorse. Full of self-control, and afflicted with no feverish imagination, she is dismayed by no vague apprehensions, no fantastic fears. Consequently, when her husband is withheld from his crime simply by that dread of contingent consequences which his fancy so infinitely exaggerates, she, little able to conceive of this, naturally ascribes some part of his repugnance to that 'milk of human kindness,' those 'compunctious visitings of nature,' of which she *can* conceive. . . . The perturbation which seizes Macbeth the instant he has struck the fatal blow, springs not, we repeat, from the slightest consideration for his victim. It is but the necessary recoil in the mind of every moral coward, upon the final performance of any decisive act from which accumulating selfish apprehensions have long withheld him,—heightened and exaggerated by that excessive morbid irritability which, after his extreme selfishness, forms the next great moral characteristic of Macbeth. It is the sense of *all* the *possible* consequences to *himself*, and that alone, which rushes instantly and overwhelmingly upon his excitable fancy, so as to thunder its denunciations in his very *ears*.

The following scene shews us Macbeth when his paroxysm ensuing upon the act of murder has quite spent itself, and he is become quite himself again,—that is, the cold-blooded, cowardly, and treacherous assassin. Let any one who may have been disposed, with most of the critics, to believe that Shakespeare has delineated Macbeth as a character originally remorseful, well consider that speech of most elaborate, refined, and cold-blooded hypocrisy, in which, so speedily after his poetical whinings over his own *misfortune* in murdering Duncan, he alleges his motives for killing the two sleeping attendants. Assuredly, too, the dramatist had his reasons for causing Macbeth's hypocritically pathetic description of the scene of the murder to be thus publicly delivered in the presence of her whose hands have had so large a share in giving it that particular aspect. It lends double force to this most characteristic trait of Macbeth's deportment, that he should not be moved even by his lady's presence from delivering his affectedly indignant description of that bloody spectacle, in terms which must so vividly recall to her mind's eye the sickening objects which his own moral cowardice had compelled her to gaze upon. His

words draw from Lady Macbeth the instant exclamation, 'Help me hence, ho!' And shortly after she is carried out, still in a fainting state. . . . It is most important, in order to judge aright of Shakespeare's metaphysical, moral, and religious meaning in this great composition, that we should not mistake him as having represented that spirits of darkness are here permitted absolutely and gratuitously to seduce his hero from a state of perfectly innocent intention. It is plain that such an error at the outset vitiates and debases the moral to be drawn from the whole piece. Macbeth does not project the murder of Duncan because of his encounter with the weird sisters; the weird sisters encounter him because he has projected the murder,—because they know him better than his royal master does, who tells us, 'There is no art to find the mind's construction in the face.' But these ministers of evil are privileged to see 'the mind's construction' where human eye cannot penetrate,—in the mind itself. They repair to the blasted heath because, as one of them says afterwards of Macbeth, 'something wicked this way comes.' In the next two lines,—'I come, Graymalkin!—Paddock calls,'—we perceive the connection of these beings with the world invisible and inaudible to mortal senses. It is only through these mysterious answers of theirs that we know anything of the other beings whom they name thus grotesquely, sufficiently indicating spirits of deformity akin to themselves, and like themselves rejoicing in that elemental disturbance into which they mingle as they vanish from our view. . . .

In V, iii, 27–33, we have mere *poetical whining* over his own most merited situation. Yet Hazlitt, amongst others, talks of him as 'calling back all our sympathy' by this reflection. Sympathy indeed! for the exquisitely refined selfishness of this most odious personage!

Macbeth, let us observe, is an habitual soliloquist; there was no need of any somnambulism to disclose to us his inmost soul. But it would have been inconsistent with Lady Macbeth's powers and habits of self-control that her guilty consciousness should have made its way so distinctly through her lips in her waking moments. Her sleep-walking scene, therefore, becomes a matter of physiological truth no less than of dramatic necessity. . . .

Although the dramatist has clearly represented his hero and heroine as persons of middle age, and absorbed in an ambitious enterprise which little admits of any of the lighter expressions of conjugal tenderness, yet the words which drop from Macbeth,—'my dearest love,' 'dearest chuck,' 'sweet remembrancer,' etc.—do imply a very genuinely feminine attraction on the part of his wife. As for mere *complexion*, in this instance, as in most others, Shakespeare, perhaps for obvious reasons of theatrical convenience, appears to have given no particular indication, but that he conceived his Lady Macbeth as decidedly and even softly feminine in person, results not only from the language addressed to her by her husband, but from all that we know of those principles of harmonious contrast which Shakespeare invariably follows in his greatest works. In the present instance it pleased him to reverse the usual order of things by attributing to his hero what is commonly regarded as the feminine irritability of fancy and infirmity of resolution. To render this peculiarity of character more striking, he has contrasted it with the most undoubted physical courage, personal strength, and prowess;—in short, he has combined in Macbeth an eminently masculine person with a spirit in other respects eminently feminine, but utterly wanting the feminine generosity of affection. To this character, thus contrasted within itself, he has opposed a female character presenting a contrast exactly the reverse of the former. No one doubts that he has shown us in the spirit

of Lady Macbeth that masculine firmness of will which he has made wanting in her husband. The strictest analogy, then, would lead him to complete the harmonizing contrast of the two characters by enshrining this 'undaunted mettle' of hers in a frame as exquisitely feminine as her husband's is magnificently manly. This was requisite, also, in order to make her taunts of Macbeth's irresolution operate with the fullest intensity. Such sentiments from the lips of what is called a masculine-looking or speaking woman, have little moral energy compared with what they derive from the ardent utterance of a delicately feminine voice and nature. Mrs Siddons then, we believe, judged more correctly in this matter than the public.

HALLAM (iii, p. 310): The majority of readers, I believe, assign to *Macbeth* . . . the pre-eminence among the works of Shakespeare; many, however, would rather name *Othello*, and a few might prefer *Lear* to either. The great epic drama, as the first may be called, deserves in my own judgement, the post it has attained, as being, in the language of Drake, 'the greatest effort of our author's genius, the most sublime and impressive drama which the world has ever beheld.'

HUNTER (*New Illustrations*, ii, 158): This play has more the air of being a draft, if not unfinished, yet requiring to be retouched and written more in full by its author, than any other of his greater works. Full of incident as it is, it is still one of the shortest of the plays. Like *The Tempest* in this respect, we feel that it would be better if it were longer. We want more of the subdued and calm. There are also more passages than in other plays which seem to be carried beyond the just limits which part the true sublime from the inflated or the obscure,—passages which we may suppose to have been in the mind of Jonson when he said of the soaring genius of Shakespeare, '*sufflaminandus est*.' What might not *Macbeth* have been had the Poet been induced to sit down with the play, as it now is, before him, and to direct upon it the full force of his judgement and fine taste, removing here and there a too luxuriant expression, and giving us here and there a breadth of verdure on which the mind might find a momentary repose and refresh itself amidst the multitude of exciting incidents which come in too rapid a succession upon us! . . . There can hardly be a doubt that there are very serious corruptions in the text of *Macbeth*, for which the author cannot be held responsible, except indeed we take the ground that he ought not to have scattered such precious leaves to the wind.

It is of Shakespeare himself improving Shakespeare that I speak, for any efforts by any other hand have but disfigured and debased what he had left us. Who more worthy, if any, to make the attempt than Dryden or D'Avenant? both great poets, and both living before the Genius of the age of Shakespeare and Spenser had wholly lost his influence. They jointly practised on *The Tempest*, but when we look at the result we see that there is a circle in which none should walk but the great master spirit himself. The same may be said of D'Avenant's alterations of *Macbeth*. The chief of them is to make the Witches occupy a larger space in the play, probably that there might be more music. The effect of this is, that the just balance of the several parts is not only disturbed, but destroyed. It has also this other unfortunate effect, that the mind is too much drawn off from the *results* to the previous *preparations*.

The connection of the story with the family which had become seated on the English throne, the lustre which it cast upon the family when looked at as a gene-

alogist not over-solicitous about his authorities would contemplate it, and the striking character of the incidents themselves, appear to have kept the story very much in the eye of the public in the interval between the first performance of this play and the close of the theatres, when a fatal doom was impending over one of the princes, who in innocence and mirth had been greeted by the wayward sisters at the gate of Saint John's. It is alluded to in Burton's *Anatomy of Melancholy;* and Heywood tells the story at large, but with some remarkable variations, in his *Hierarchy of the Blessed Angels*. In particular he makes the Witches 'three virgins wond'rous fair As well in habit as in features rare,' and he represents Banquo as dying at a banquet, not killed by Macbeth. Very inartificially he calls him 'Banquo-Stuart.' Macbeth also, in Heywood, is slain by Malcolm.

Beside the main subject of the midnight murder of a King sleeping in the house of one of his nobles, and surrounded by his guards, the death and appearance of the ghost of Banquo, and the whole machinery and prophecy of the wayward sisters, with the interior view of a castle in which is a conscience-stricken Monarch reduced to the extremity of a siege, the Poet seems to have intended to concentrate in this play many of the more thrilling incidents of physical and metaphysical action. The midnight shriek of women; sleep, with its stranger accidents, such as laughing, talking, walking, as produced by potions, as disturbed by dreams, as full of wicked thoughts; the hard beating of the heart; the parched state of the mouth in an hour of desperate guilt; the rousing of the hair at a dismal treatise; physiognomy; men of manly hearts moved to tears; the wild thoughts which haunt the mind of guilt, as in the air-drawn dagger, and the fancy that sleep was slain and the slayer should know its comforts no more; death in some of its stranger varieties,—the soldier dying of wounds not bound up, the spent swimmer, the *pilot* wrecked on his way *home*, the horrible mode of Macdonnel's death, the massacre of a mother and her children, the hired assassins perpetrating their work on the belated travellers,—these are but a portion of the terrible circumstances attendant on the main events of this tragic tale.

He goes for similar circumstances to the elements, and to the habits of animals about which superstitions had gathered,—the flitting of the bat, the flight of the crow to the rooky wood, the fights of the owl and the falcon, and of the owl and the wren, the scream of the owl, the chirping of the cricket, the croak of the prophetic raven, and bark of the wolf, the horses devouring one another, the pitchy darkness of night, the murky darkness of a lurid day, a storm rattling in the battlements of an ancient fortress,—we have all this before we have passed the bounds of nature and entered the regions of metaphysical agency.

There we have the spirits which tend on mortal thoughts, the revelations by magot-pies, the moving of stones, the speaking of trees, and lamentings heard in the air, and almost the whole of the mythology of the wayward sisters,—their withered and wild attire, their intercourse with their Queen, their congregating in the hour of storms on heaths which the lightning has scathed, the strange instruments employed by them, the mode of their operations, and their compelling the world invisible to disclose the secrets of futurity.

D. J. SNIDER (i, 172): *Macbeth* can be divided into two distinct worlds, which are the threads of the entire action—the supernatural and the natural. These terms are not completely antithetic, but they are sufficient to convey the meaning which is intended to be conveyed. The supernatural world is that of the Weird Sisters, who

seem to enter the action from the outside and direct its course. They appear to Macbeth twice; the essential turning-points of his career are thus marked. The first time they incite him to guilt, the second time they lead him to retribution. . . . The natural world is composed of two well-defined groups. In the first are those whom the Weird Sisters determine—Banquo, Macbeth, and, less directly and less strongly, Lady Macbeth. They manifest a regular gradation in their relations towards this external power; Banquo resists its temptations wholly; Lady Macbeth yields to them wholly, or, rather, brings to their aid her own strength of will; Macbeth fluctuates—resisting at first, but finally yielding. These characters also manifest the influence of imagination with greater or less intensity; they have, in particular, the double element above mentioned, for they are impelled both by external shapes and by internal motives. The second group of the natural world comprises Duncan and the remaining persons of the play who do not come in contact with the Weird Sisters, nor are directly influenced by their utterances. But this group is, for the most part, set in motion by the first group of the natural world; both move along together at first, and then collide. The external element thus reaches through the entire play; the first impulse is given by the Weird Sisters; is received by one set of characters; through these is transmitted to a still different set of characters, who finally react, punish the usurper, and restore the rightful king. The first group, it ought to be added, disintegrates within itself, for Banquo refuses to listen to the advances of Macbeth, seeks to avenge the murder of Duncan, and at last is destroyed by his comrade in arms. . . . Shakespeare has not introduced a double guilt into this drama; hence the fate of only one set of characters is adequately motived. For the death of Duncan, of Banquo, and of Macduff's family, there can be found no justification from their deeds. Critics have sought to make out a case against them, but without success.* They have committed no ethical violation worthy of death; they are innocent beings overwhelmed in a catastrophe from without; and this is deeply consistent with the form and movement of the play, which exhibits fate—external determination. The Weird Sisters, the instruments of destiny, give Macbeth his impulse; he is driven upon these guiltless victims, who fall because they stand in the way of a mighty force. Such is the outward form, though it must not be thought that Macbeth is released from the responsibility of his act. The inner truth is that these shapes are himself—his own desires, his own ambition. The peculiarity of the present work is that the ethical elements, usually the most prominent, are withdrawn into the background to make room for another principle. . . . The main interest is psychological; the activities of the mind seem to leap at once into independent forms of the imagination. Although Macbeth knows abstractly of his own ambition, still his chief temptation seems to spring from the phantoms of the air; and, though an external punishment is brought home to him, still his retribution as well as that of his wife is mainly found in the fantastic workings of the brain. Judging by its language, its treatment, its theme, we may call this play the Tragedy of the Imagination.—Ed. ii.

A. Roffe (*An Essay upon the Ghost Belief of Shakespeare*, p. 18 [privately printed, London, 1851]): In an essay upon *Macbeth* may be found the following passage of criticism, in the sceptical school (as usual), relative to the Ghost of Banquo: 'If we believe in the reality of the Ghost as a shape or shadow existent *without* the mind of Macbeth, and not exclusively within it, we shall have difficulties which

* See *Appendix*: German Criticisms.—Gervinus.

may be put under two heads—Why did the Ghost come? Why did he go, on Macbeth's approach, and at his bidding? . . . It is clear from the scene, that Macbeth drove it away, and also that he considered it as much an illusion as his wife would fain have had him, when she whispered about the air-drawn dagger.' This piece of criticism is cited on account of its mode of testing the question of objective reality. With sceptics, by the way, very curiously, a ghost is always expected to be thoroughly reasonable in every one of its comings and goings, although uniformly men are not so. What, however, for the present we would earnestly request of the sceptic is, to do with these apparently abnormal things as he would with any branch of natural science; that is, enquire as to facts. He would then find that the instances are indeed numerous in which persons, just deceased, appear to those whom they have known and then *quickly disappear*. These passing manifestations also occasionally take place when the person appearing is not either dead or dying: neither does it follow necessarily that the person seeing, or, as the sceptic would say, fancying that he sees, must always be thinking of the one seen. An examination into the general facts leads to the conclusion that thought of the person appeared to, on the part of the one appearing, is the cause, according to certain laws of the internal world, of the manifestations, which should therefore, it is conceived, be understood as having an objective reality. This theory and its facts must be considered in judging of Shakespeare's intentions. Of him we should always think as of the artist and student of nature, until it can be shown that he ever forgets himself in those characters.

While treating upon this subject, let it be observed, that it is the scepticism as to the objective reality of Banquo's Ghost which has originated the question as to whether he should be made visible to the spectators in the theatre, since, as the sceptics observe, he is invisible to all the assembled guests, and does not speak at all. But for this scepticism, it would never have been doubted that the Ghost should be made visible to the theatre, although he is invisible to Macbeth's company, and although no words are assigned to him. This doubt existing, illustrates to us how stage-management itself is affected by the philosophy which may prevail upon certain subjects. Upon the Spiritualist view, Banquo's Ghost, and the Witches themselves, are all in the same category, all belonging to the spiritual world, and seen by the spiritual eye; and the mere fact that the Ghost does not speak, is felt to have no bearing at all upon the question of his presentation as an objective reality.

The Spiritualist, when contending for the absolute objectivity of Banquo's Ghost, may possibly be asked whether he also claims a *like* reality for 'the air-drawn dagger.' To this he would reply, that, to the best of his belief, a *like* reality was *not* to be affirmed of that dagger, which he conceives to have been a *representation*, in the spiritual world, of a dagger, not, however, being on that account less real (if by unreality we are to understand that it was, in some incomprehensible way, generated in the material brain), but only differing from what we should term a real *bonâ fide* dagger, as a painting of a dagger differs from a real one.

That the spiritual world must have its *representations* as well as its *realities*, is a point which has already been touched upon, and this dagger, called by Lady Macbeth 'the air-drawn dagger,' we suppose to be one of those representations. Its objective reality, however, still remains untouched; for, once grant that the spiritual world is a real world,—nay, the most real world,—and it follows that whatsoever is represented in it has its basis in reality, as much as an imitative dagger in a painting has *its* basis in the colours and canvas, which are also realities.

The belief that every man is attended by spirits, both good and evil, is not unconnected with this view concerning *represented objects* in the spiritual world. That our thoughts appear to be injections is within every one's experience, and the guardian angel and the tempting demon are constantly admitted in poetical language, or the language of the *feelings*, because they are *felt* to be truths. If then thoughts, both good and evil, are what they appear to be, injections,—which injected thoughts we are free to receive or to reject,—they must be from a source capable of thought, namely, from the inhabitants of the spiritual world. From that same source would also come those vivid representations, such as that of the 'air-drawn dagger,' which are felt to be in harmony with our present train of thoughts. That the dagger should have *this kind of reality* is quite consistent with Macbeth's reflections upon it. As being a representation to *the internal sight only* (for it is presumed that all would agree that it was not depicted on the retina of the external eye), he cannot, of course, clutch it with his bodily hands, nor, indeed, even with his spiritual hands. . . .

The fact of the *change* which Macbeth perceives, as to the dagger, is, we conceive, quite in harmony with the doctrine here advocated, of spiritual representations. First of all, he sees simply a dagger, marshalling him upon his way, but afterwards he sees upon its blade and handle spots of blood, 'which was not so before.' Hypnotism, as we are informed, continually displays facts similar to this of the 'air-drawn dagger,' in which the mind, having been artificially fixed upon some point, becomes so much open to the power of another mind as to see representations of the injected or suggested thoughts. You can cause the patient to see, as it were, a lamb, and you can change this lamb at your will into a wolf. The Spiritualist does not desire any one to think that these are real lambs or wolves; he is content to have it admitted that they are real representations of them, reflected upon *the internal or spiritual eye*, and he is not aware of anything which should oblige us to believe that *any sight* is possible without *some sight-organization*, such as is the eye, and such as is not the brain, apart from the eye.

Mr Fletcher maintains that Banquo's Ghost should be no more visible on the stage than the air-drawn dagger. We fully believe that there is a most powerful stage-reason, namely, *intelligibility*, for making the Ghost of Banquo visible to the theatre; but that reason does *not* apply to the dagger,—because what is spoken by Macbeth makes intelligible all that he experiences with respect to that dagger. Also, when we go on to perceive that the spiritual world has, and must have, not only its *realities*, but its *representations* likewise,—of which last the dagger is apparently one,—we have an additional argument still, to show that the reasoning which may belong to Banquo's Ghost would not necessarily apply, in all its points, to this appearance of the dagger. It should, however, be noted, that the Spiritualist does not venture to say, that under *no* circumstances should the dagger be made visible to the theatre; he believes that, supposing *Macbeth* superintended and performed by persons who seriously pondered the questions of the spiritual world, and the play also witnessed by a theatre of such persons, the idea of making the dagger visible might be, at least, *entertained*; because all concerned would look at the whole affair from a grave point of view, and would not be on the search for the ridiculous,—which search is, indeed, frequently nothing else but an effect of ignorance or thoughtlessness. . . .

Dr Mayo (*Letters upon the Truths contained in Popular Superstitions*) unites with the general body of the sceptics in pronouncing *the clothing of spirits* to be alone enough to destroy our belief in any objective reality for the wearers of the

clothes. . . . Very wonderful, certainly, to the Spiritualist is the logic of Scepticism,—there cannot be real coats and waistcoats in the spiritual world! that is enough to settle the question as to the reality of the wearers, although if such arguments are to be persisted in, they may as well be applied at once *to the bodily form itself* of the spirit. In the natural world a man's body is as much from the elements of nature as his coat and his waistcoat are. The truth is, that to deny that the spiritual world is, to the spiritual man, objective and similar to the natural world, is tantamount to denying it altogether; for who can really believe in that of which he has no conception; and without objectivity there is no conception, either in the worlds of matter or of mind. Such denials, as Dr Mayo's, are an assuming to be wiser than are the great artists who represent what is spiritual *by forms*, and thereby somewhat minister to an earnest want of the mind, which want is in itself alone enough to show that all scepticism involves nothing less than a separation of the intellect from the feelings, to the infinite detriment of the former. Dr Mayo conceives that all is set at rest by asking, 'Whence come the aërial coats and waistcoats?' but suppose the question tested by an inversion of itself, and that *we* should ask, Whence come what Dr Mayo conceives to be the *real* coats and waistcoats? It must then be replied that all nature and its substances are of a divine and spiritual origin, and that when a man makes up some of those substances into the forms of coats and waistcoats, those forms are also of a spiritual origin, because the man contrives them by a spiritual act.

J. F. KIRKE (*Atlantic Monthly*, April, 1895): *Macbeth* may be called a typical Elizabethan drama, in the same sense in which the *Œdipus Tyrannus* has been called a typical Greek drama; bearing the same analogy, though not the same resemblance, which *King Lear* bears to the *Œdipus Coloneus*. It is distinguished by concentration and rapid movement of action, and by the absence of subordinate complications partaking of the nature of digression, or commentary. . . .

The version of his story which Shakespeare borrowed from Holinshed was a creation of the popular imagination, working upon dimly-remembered facts, interpreting them by its own familiar processes, and thus not only adorning the tale, but pointing the moral. The result of this operation, in the present case, was to transform one of the commonest events of mediæval history into an unconscious reproduction in mediæval guise of the story of the Fall of Man. Here is essentially the same situation, with the same natural and supernatural agencies. In both there is the violation of the divine command—'Ye shall not eat,' 'Thou shalt not kill'; in both there is the tempter seeking to defeat the will of the Almighty—the subtle serpent, the witches, or the power which they serve; in both there is the delusive assurance, keeping the word of promise to the ear, and breaking it to the hope—'Ye shall not surely die,' 'No man [sic] of woman born shall harm Macbeth'; in both there are the husband and the wife, the woman the bolder of the two, not only an accomplice, but an instigator of the deed. . . .

One might have expected that *Macbeth* would prove the most popular of Shakespeare's tragedies, both with the actors and with audiences. Such has, however, not been the case. Except on rare occasions, *Macbeth*, despite its apparent supremacy as an 'acting play,' has less attraction than *Lear*, *Othello*, and, above all, *Hamlet*. Nor is the reason far to seek. Of the two elements which Aristotle's definition requires in tragedy, it has but one. It works by terror alone, and does not touch the springs of pity. It has no bursts and swells of pathos, no outpours of tenderness, no sweet

dews of hapless love. Lacking these, it lacks charm. The characters on whom the interest is concentrated are not the innocent sufferers, but the guilty workers of woe, and, if not outcasts from our sympathy in the woe they thereby bring upon themselves, they are far from making any demands upon our affection. *Macbeth* stands alone among Shakespeare's great productions as a picture of crime and retribution unrelieved by any softer features. Like some awful Alpine peak, girdled with glaciers and abysses, with no glimpses of flower-bespangled vales and pastures.

This sternness renders the ethical motive, without which tragedy is invertebrate, especially prominent in *Macbeth*. We are never for an instant beguiled away from the contemplation of that spectacle which inspires the same kind of awe as a shipwreck—that of the temptation, surrender, and perdition of a soul. What gives to the spectacle its heroic proportions lies in the nature of the seduction and in the character of those who yield to it.

It is somewhat singular that Macbeth and his wife have each found apologists who seek to extenuate the criminality of the one at the expense of the other. Each in turn has been depicted as devoid of remorse, as, in fact, incapable of this sentiment. Such a view seems to proceed from a lack of definiteness in the conception of the term. The remorse which is the starting-point of repentance and atonement cannot be theirs; expiation is impossible; penitence were unavailing. But if remorse be the gnawing consciousness of guilt, it is apparent as the mental condition of both. The effort to stifle the voice of conscience would alone testify to its existence,—the voice that speaks so loudly in Lady Macbeth's declaration that 'these deeds must not be thought After these ways; so, *it will make us mad*,' and in Macbeth's confession that he has put rancors in the vessel of his peace, and given his eternal jewel to the common enemy of man. It, surely, and not the mere apprehension of earthly vengeance, is the source of those terrible dreams that shake them nightly. The wild impulse to harden the mind by the commission of fresh crimes is the very delirium of remorse. It is remorse with all its attendant horrors that overtakes this wretched pair and drags them to their final doom. For it is a remorse in which there lurks no hope of redemption. It is the remorse of the damned.—Ed. ii.

F. J. Furnivall (p. lxxvii.): *Macbeth* is the play of conscience, though the workings of that conscience are seen much more clearly in Lady Macbeth than in her husband. The play shows, too, the separation from man as well as God, the miserable trustless isolation that sin brings in its train. As compared with *Othello*, the darkness and terror close in on us much more rapidly. [Furnivall divides all the plays into four groups, numbered respectively 1st, 2d, etc., periods; these groups are again subdivided and lettered. In the *Third Period* (1601–1608) *Macbeth* and *Othello* are classed together under *b. The Tempter-yielding Group.*] Before the play opens there must have been consultations between the guilty pair on Duncan's murder; and when the play opens the pall of fiendish witchcraft is over us from the first. The fall of the tempted is terribly sudden. The climax of the play is in the second Act, not the fifth, and no repentance is mixed with the vengeance at its close. The only relief is in the gallantry of Macbeth, the gratitude of Duncan, and the pleasant picture of Macbeth's castle so well put into Duncan's and Banquo's mouths. The links with *Othello* are that the hero is, like Othello, a great commander who has won many victories for his State, that his temptation is both from within and without itself, that the working of passion in both is alike quick, that the victims and the murderers alike die, that Othello is accused of witchcraft as Macbeth practises it.

And as the disappointed ambition of Iago in not getting the place given to Cassio is the root of all the evil in *Othello*, so the immediate motive for Macbeth's action here is the Prince of Cumberland's nomination to the throne, which Macbeth believed to be his. As, too, Emilia's knocking at the door relieves the strain after Desdemona's murder, so does that of the porter here after Duncan's. The murder of the king and the ghost of Banquo connect the play with *Hamlet*, while the portents before Duncan's death are like those before the death of Hamlet's father and Julius Cæsar. With *Richard III.* we note the murderer clearing his way to the throne, and his enemies out of his way when he has it, as well as the working of conscience in Richard's sleep as in Lady Macbeth's, though she feels it always, he only when his will is dead.

Macbeth had the wrong nature for a murderer: he was too imaginative; he could jump the life to come, but it was the judgment here he dreaded; the terrors that his own Keltic imagination created to torment him. What Richard III. passed over with chuckling indifference, nay, with delight, deprived Macbeth of sleep and haunted every moment of his life. After his second visit to the witches it seems to me that the courage of desperation takes the place of the feebleness of the guilty soul; and except in his two drops down after the servant and the messenger have announced the English force (V, iii, v, end), he faces his fate with the courage and coolness that should have possessed him all along. He is tied to the stake, and fight he will; but though he quails again before Macduff's tongue, he is yet taunted by it into fighting, as before into murder, by his wife. . . .

When one compares such [a passage, as for example Act III, ii, 21–33], with any of Shakespeare's early work in *Love's Labours Lost* or *Romeo and Juliet*, say, one is amazed at the Poet's growth in knowledge of men's minds, of life, in reflective power, in imagination. Dramatically, too, what a splendid advance the play is on *Hamlet!*—Ed. ii.

J. Comyns Carr (p. 17): Lit as by the light of the under-world, the fell purpose of the guilty pair stands plainly revealed to us on the very threshold of the drama: the seeds of murder had been sown long before the weird sisters have shrieked their fatal preface to the action; and before we meet with Macbeth or Lady Macbeth, the souls of both are already deeply dyed in blood. Nothing, indeed, could be more absurd than to suggest that the murder of Duncan was the fruit of sudden impulse on either his part or hers; nor could anything be more destructive of the whole scheme of the Poet's work than the assumption that his enfeebled virtue was overborne by the satanic strength of her will. We cannot too often remind ourselves that there is no question of virtue here: it could not live in the air they had learned to breathe: it has passed beyond the ken of minds that have long brooded over crime. And it may be pointed out that Shakespeare himself has been at particular pains to make this clear to us; for he doubtless felt, and rightly felt, that unless the starting-point were clearly kept in view, the subsequent development of the action, with the contrast of character it is designed to illustrate, would lose all significance. Therefore at the first entrance of Macbeth, when the eulogy of others had but just pictured him to us as a soldier of dauntless courage fighting loyally for his sovereign, we are allowed to see that the thought of Duncan's death has already found a lodging in his heart. As the weird sisters lift the veil of the future and point the dark way to the throne, the vision that presents itself to his eyes is but the mirrored image of the bloody picture seated in his own brain; and in

foretelling the end they wring from his lips a confession of the means which he has already devised for its fulfilment. [I, iii, 150–158.]

His written message to Lady Macbeth contains no hint of murder, and yet the words she utters as she holds his letter in her hand have no meaning unless we suppose that the violent death of Duncan had long been the subject of conjugal debate. Nor, indeed, would the conduct of either be humanly explicable unless we clearly grasp the situation as it is here plainly stated by Shakespeare. Her superlative strength in executive resource is only consistent with the assumption that she has accepted without questioning a policy that was none of her own devising: his apparent weakness, on the other hand, is the inevitable attitude of an imaginative temperament, which feels all the responsibilities and forecasts the consequences of the crime it has conceived. I suggest that the ideal motive of the drama lies in its contrast of the distinctive qualities of sex as these are developed under the pressure of a combined purpose and a common experience; and it will be found, at any rate, that the special individuality which the author has assigned to Macbeth not less than to his wife aptly serves the end I have supposed he had in view. . . . There is at least this truth underlying Dr Johnson's criticism, that, excepting the malign influences under which their natures are exhibited, there is nothing abnormal in the character of either; and that what is particularly distinctive about them has been added with the view of giving ideal emphasis to tendencies that are common to all. . . .

It must never be forgotten that the murder of Duncan means everything. It is the touchstone by which temperament and disposition are tried and developed; the instrument of evolution which the Poet has found ready to his hand, and which he has wielded with all the extraordinary force of his genius. The first of a long list of horrors committed by Macbeth, it nevertheless in essence contains them all; and though it hurries his unfortunate partner by a more terrible passage to a swifter doom, it illumines as by lightning flashes every phase of the woman's nature, from the first passionate impulse of evil to the remorse that cannot find refuge even in madness, and is only silenced by death.

On the threshold of this terrible adventure in what mood do we find them? The project, as we have seen, is no stranger to the breast of either, and yet with what a strangely different effect has the poison worked its spell! They have been apart, and the soul of each has been thrown back upon itself. In the thick of action Macbeth has become infirm of purpose; alone in her castle at Inverness, Lady Macbeth has brooded over the crime until it has completely possessed her. With the concentration of a woman's nature, she has driven from her brain all other thoughts save this; and she waits now with impatient expectancy for the hour which shall put her courage to the proof. Here, as we see, the divergence of sex has already asserted itself, working such a transformation that when they meet they scarcely recognise one another. The sudden coming of the occasion so long plotted and desired by both has hastened the development of individual character. He finds in his partner a being so formidable that he regards her for the moment with feelings of mingled admiration and dismay. And though, with the woman's finer instinct, she has partly divined and anticipated his mood, she is appalled at the extent of the change it has wrought in him. Beneath the armour of the valiant soldier she finds, as she thinks, the trembling heart of a coward, and, struck with sudden terror at his failing purpose, she tries to recall him to his former self. From this moment they are strangers in spirit, though the old bond still holds them together. And yet to us, who view the whole picture with the Poet's larger vision, the process of develop-

ment moves in obedience to inevitable law. For at such a crisis it is natural for a man to anticipate: for a woman to remember; on the eve of action he looks forward with apprehension; on the morrow she looks back with regret. . . . [After the assassination of Duncan] Macbeth and his wife change places. In outward seeming at least their positions are reversed, though when we look beneath the surface there is an inexorable consistency in the conduct of both. He, whose imagination had foreseen all the consequences of this initial step in crime, braces himself without hesitation to the completion of his fatal task; she, who had foreseen nothing, is thrown back upon the past, her dormant imagination now terribly alert, and picturing to her broken spirit all the horrors she had previously ignored. As the penalty of his crime is unresting action, her heavier doom is isolated despair; and it is significant to observe that it is she who suffers most acutely all the moral torments he had only anticipated for himself. Macbeth indeed had 'murdered sleep,' but it was her sleep he had murdered as well as his own; and the blood that he feared not 'all great Neptune's ocean' would wash away, counts for little with one who afterwards plunged breast-high into the full tide of blood, but remains with her a haunting memory to the end. This change is already well marked in the scene immediately following the murder, when he suddenly wrests the conduct of affairs from her hands, and she sinks appalled at the dark vista of unending crime which his readiness in resource now first opens to her view. He, who before had stood with trembling feet upon the brink of the stream, now rushes headlong into the flood: to complete the chain of suspicion he murders the two grooms without an instant's hesitation; and before the next act opens he has already planned the death of Banquo and his son.

But from this point he proceeds alone. Her help is no longer needed, and even if it were not so, she has none now to give. Her dream is shattered; and she who had felt the 'future in the instant' can only brood over the wreck of the past. Bitterest of all to her woman's soul, the evil she had wrought for his sake now breaks their lives asunder and parts them forever. In all tragedy there is nothing so pitiful in its pathos as the passage in which she strives to grant to her husband the support of which she herself stands so sorely in need. She feels instinctively that he shuns her company, and surmises that he too is suffering the lonely pangs of remorse:—'How now, my lord! why do you keep alone, Of sorriest fancies your companions making?' With what a jarring note comes the answer:—'We have scotched the snake, not killed it,' etc. And yet, despite this answer, with its clear indication of the true drift of his thoughts, she still fails to realize the gulf that divides them. And when, after the banquet scene, he strips off the mask and bares the inner workings of his breast, she listens without understanding, and still interpreting his sufferings by her own, answers him from the sleepless anguish of her soul:—'You lack the season of all natures, sleep.' In the interval, before we meet Lady Macbeth again, and for the last time, she has learned all; and beneath the weight of her guilty knowledge her shattered nerves have snapped and broken. Throughout the wandering utterances of her dying hours her imagination is unalterably fixed upon the scene and circumstances of Duncan's death, but across this unchanging background flit other spectres besides that of the murdered king. Banquo is there and Macduff's unhappy wife: she is spared no item in the dreary catalogue of her husband's crimes; and yet, always overpowering these more recent memories, come the thick-crowding thoughts of that one fatal hour, when her spirit shot like a flame across the sky, and then fell headlong down the dark abyss of night.—Ed. ii.

LOUNSBURY (p. 415): The element of poetic justice is not absent from Shakespeare's representation of life any more than it is from life itself. But in both it at times never appears at all; in both it acts imperfectly when it does appear. In *Macbeth* the punishment falls upon the guilty husband and the guilty wife. But that, after all, is a matter of subsidiary consequence; as an end in view it scarcely plays any part in the development of the drama. It is the gradual transforming power of sin, when once it has taken full possession of the soul, which here arrests the attention. It is the different character of the devastation wrought by it in different natures which furnishes a study as full of psychological interest as it is of dramatic. Macbeth, at the opening of the play, the valiant general, the loyal subject, promises even then, though unfixed in principle, to end his career as honourably as it has been begun. His wife it is who at the outset is the dominant character. In her dauntless hardihood she gives courage and strength to her husband's infirm purpose, which, while longing for the fruits of crime, shrinks from its commission. But before the play approaches its conclusion, the positions of the two have been reversed. The gallant soldier of the early part has become a cruel tyrant, as inaccessible to remorse as he is to pity. The man, who at his first entrance into crime was horrified by the phantoms of his own disordered brain, comes to encounter recklessly and defy undauntedly the terrors of the visible and invisible worlds. The moral nature has become an absolute wreck. But with the hardening of the heart and the deadening of the conscience have disappeared entirely the compunctions which once unnerved the resolution and the tremors which shook the soul. Not so with Lady Macbeth. Her nature, far finer and higher strung, though at the beginning more resolute, pays at last in remorseful days and sleepless nights the full penalty of violated law. While Macbeth grows stronger as a man by the very course which destroys his susceptibility to moral considerations, this very susceptibility on her part increases with the success of the deed she has prompted and in which she has taken determined part. The woman could not unsex herself wholly, and succumbs at last to the long-continued and increasing strain of a burden she was not fitted to bear.—ED. ii.

GERMAN TRANSLATIONS

HOWEVER pleasant may be the task to trace the gradual growth of a just appreciation of Shakespeare in Germany from LESSING'S solitary voice a hundred years ago down to the present day, when a *Shakespeare Society*, numbering among its active members some of the most eminent names in the present literature of that country, puts forth annually a volume of criticisms on the dramas of him whom, as HEINE says, 'a splendid procession of German literary kings, one after another throwing their votes into the urn, elected Emperor of Literature,' yet such a review can scarcely with propriety come within the scope of a volume like the present, which is dedicated to one play alone. Of the duties of an editor there is perhaps none harder than that which obliges him to keep steadfastly to the purpose of his labours, and resolutely to resist all temptations to wander into neighboring quarters with which he may justly be expected to have become better acquainted than many of his readers.

In order, therefore, to keep as near as possible to the subject of the present volume, I propose to confine myself to a brief notice only of some of the more prominent translations of *Macbeth*, devoting more space to the exposition of the parts in

which the translators have diverged from the original than to those passages wherein they have been faithful. It is thus, I think, that we can best estimate Shakespeare's painful struggle for life in a nation that now claims him for its own. When we see GOETHE remodel *Romeo and Juliet* in a style that can be paralleled only by D'Avenant's version of *Macbeth*, and find SCHILLER putting pious morality in the mouth of a coarse Porter, then we know how sore was the battle that SCHLEGEL fought, and how valuable are the labours of the German Shakespeare students of to-day, since their labours have, after all, more than counterbalanced those dark and imperfect pages of their literary history.*

The first considerable attempt to translate Shakespeare into German was made by WIELAND in 1763. There had been before that various translations of separate plays, but Wieland's twenty-two dramas first gave Germany an idea of the extent and variety of the original. The translator followed Warburton's text, and did not attempt a uniformly metrical rendering; by the Witch-scenes in *Macbeth* he was completely gravelled (as so many of his countrymen, since his day, have been) and confessed himself utterly unable to reproduce the rhythm of the original.

Twelve years later appeared the translation in prose by ESCHENBURG of all the dramas. His *Macbeth* has the advantage, in common with all prose translations, of having nothing sacrificed to the rhythm, and was the basis of Schiller's metrical translation some thirty years later. In the incantation of the Witches in the first Scene of the fourth Act he mistook 'baboon' for *baby*, and translated it 'Cool it with a baby's blood,' 'Kühlt's mit eines Säuglings Blut'; and, so far will a *naughty* deed shine in this *good* world, this 'baby' of Eschenburg's has been adopted by SCHILLER (of course), BENDA, KAUFMANN, and ORTLEPP.

Just before Eschenburg, however, in 1773, there appeared in Vienna, 'Macbeth, a Tragedy, in five Acts,' by STEPHANIE DER JÜNGERE. There is nothing on the title-page to indicate that it is a translation from Shakespeare; it is, perhaps, unfair therefore to judge of it from that point of view. The opening scene is laid in 'Clydsdale,' between 'Hamilton' and 'Prebles,' seventeen years after the murder by Macbeth of 'his uncle, Duncan.' Macbeth and Banquo have lost themselves in a deep forest, in the blackest of nights and the fiercest of thunderstorms. From their conversation we learn that Banquo helped Macbeth and Lady Macbeth to murder Duncan. At last they both hear a hollow cry. '*Macb.* Hold! I see a figure—. *Banq.* You are right, Sir! I also see—. *Macb.* Holloa! who goes there? (The Ghost of Duncan approaches.) *Banq.* Stand, and answer or else,— (draws his dagger). *Macb.* Who art thou?—I command thee: disclose whom thou art (also draws his dagger). *Ghost.* Thy uncle whom thou murderedst! (vanishes.)' Macbeth in terror appeals to his companion to know whether or not it were Duncan. Banquo with true Scotch logic replies that it could not have been Duncan because him they had stabbed and buried and 'heaped earth upon his grave, and we stamped it down hard to keep him safe.—It must have been his ghost.—That is what it was! —Even this tempest could not blow him away.' Macbeth cannot bring himself to believe it, and again appeals to Banquo, 'Didst thou hear his horrible voice?—was it English? By God! it was so plain that the worst Scotchman could have under-

* For full information on the rise and progress of Shakespearian criticism in Germany, see GENÉE'S *Geschichte der Shakespeare'schen Dramen in Deutschland*, Leipsig, 1870; and the Introduction to THIMM'S *Shakespeareana von* 1564 *bis* 1871. London, 1872.

stood it!' As the plot unfolds, we find that Macduff, who is aided by the English in his rebellion against Macbeth, has a lovely daughter, Gonerill, living at Dunsinane in closest friendship with Lady Macbeth, and with whom Fleance is deeply in love, and whom he was about to marry when the feast took place at the castle. At this feast the ghost of Banquo, whom Macbeth had murdered with his own hands, appeared to all eyes and pointed out his murderer. Fleance then very naturally ran away. Macbeth's course now becomes much perplexed, and he thinks that if he had an heir the people would once more rally around him, and he could drive off the English and the rebellious Thanes who are now closely hemming him in. He therefore makes desperate love to Gonerill, and offers for her sake to remove Lady Macbeth, and to give a free pardon to her father, the traitor Macduff. Before, however, he can carry out his plans, Macduff, in disguise, gains admission to the castle and carries off his daughter. Before Macbeth discovers Gonerill's flight, and while he is plotting with Lady Macbeth new atrocities in order to exterminate the memory of Duncan from the minds of men and give repose to himself, the statue of Duncan speaks and says, 'That thou shalt never obtain till Duncan be avenged! Vengeance is at hand! Prepare for judgement and tremble!'

This supernatural horror drives Lady Macbeth insane, and while re-enacting the murder of Duncan she imagines Macbeth to be her victim and stabs him. This restores her to her senses, and her first stab not proving immediately fatal, at her husband's urgent request she obligingly gives him a second, which permits him to expatiate on the horrors of remorse before he expires. Macduff and the English forces rush in. Malcolm is crowned. Duncan's spirit appears and blesses Malcolm, with the words, 'I am avenged! Govern. Be a Friend, a Father, a Judge, and a King.' They all then depart, and none too soon, for the castle is discovered to be in flames, and Lady Macbeth is seen rushing hither and thither, until, espying Macbeth's corpse, she falls upon it, with the words: 'Consume me, flames! But also consume my soul!' The roof falls in, and both bodies are buried in flames and smoke.

In 1777, F. J. FISCHER* adapted for the stage a new translation of *Macbeth*, because the public desired to see this 'tragedy of Shakespeare's with as few alterations as *Hamlet*.' Duncan does not appear in it.

Seven years later appeared BÜRGER'S translation, in prose throughout except the scenes with the Witches. In the latter the author of *Lenore* could not restrain his imagination while dealing with so congenial a subject, and accordingly inserts lines and even entire scenes. Here and there he takes strange liberties with the text. For instance, 'Here I have a pilot's thumb, Wreck'd as homeward he did come,' is rendered, 'Schau, ä Bankrutirers Daum, Der sich selbst erhing am Baum!' Duncan does not appear in person; all his commendations of Macbeth are conveyed by letter, wherein there is no intimation of his selection of the Prince of Cumberland as his heir. This important point in the tragedy is only alluded to as a matter of hearsay by Banquo to Ross. The First Act closes with a Witch-scene, of which the refrain is:

'Fischgen lockt der Angelbissen
Gold un Hoheit das Gewissen.'

An original Witch-scene closes the Second Act also.

* For this notice of Fischer I am indebted to the excellent volume of GENÉE'S already referred to.—ED.

D'Avenant, I think, suggested this scene, and, in my opinion, Bürger's is an improvement, if that be any praise.

In the Fifth Act Lady Macbeth's death is thus given:

'*Waiting Woman* (*rushing in*). Come, dear Doctor, for God's sake, come! The Queen—she's off!

Doctor. What? You don't mean dead? Impossible!

Waiting Woman. Yes! Yes! Yes!—What a pother there was in her bed! How she cried, 'help! help!' half strangled! Then there were smacks and cracks. When I ran to her she jerked and rattled and gasped for the last time. God Almighty knows what claws those were that turned her face to her back, and left such blue pinches.

Doctor. It is undoubtedly a stroke of apoplexy, Madam. The lancet will relieve it.

Waiting Woman. Oh, in vain! in vain! Who can stay God's judgement?

Doctor. I will return as soon as I have announced it to the King. [*Exeunt*.'

SCHILLER'S translation was published in 1801. He adopted as his text Eschenburg's prose translation. From this source we certainly have a right to expect an excellent and faithful rendering of the original, and we are not disappointed except in the Witch-scenes, in the Porter scene, and in the omission of Lady Macduff. There is no play of Shakespeare's so compressed in its action as *Macbeth*, and no shade of character can be varied without marring the effect of the whole tragedy; and since it is one of the shortest, still less can there be any omission of entire scenes. The omission, therefore, of Lady Macduff and her son is fatal to Schiller's translation as a work of art, and still lower does it fall when we find Witches that are supernatural and hellish only in the stage-directions. Schiller was evidently afraid of the fatalism which the predictions of the Witches seem to imply—he therefore in the opening scene actually represents these twilight hags, to whom fair is foul and foul is fair, as laying down axioms of free agency:

'*Third W.* 'Tis ours, in human hearts to sow bad seed,
To man it still belongs to do the deed.'

And as though to divest these hateful things, the mere projections upon the outer world of all that is vile in our own breasts, of every attribute of badness, Schiller makes his First Witch plaintively ask why they are seeking Macbeth's ruin, since he is *brave, and just, and good!*

Before the entrance of Macbeth and Banquo, Schiller introduces the Witches as chanting the following lines:

ERSTER AUFZUG. VIERTER AUFTRITT.

Eine Heide.

Die drei Hexen *begegnen einander.*

Erste Hexe. Schwester, was hast du geschafft! Lass hören!
Zweite Hexe. Schiffe trieb ich um auf den Meeren.
Dritte Hexe (*zur ersten*). Schwester! was du?

Erste Hexe. Einen Fischer fand ich, zerlumpt und arm,
Der flickte singend die Netze
Und trieb sein Handwerk ohne Harm,
Als besäss' er köstliche Schätze,
Und den Morgen und Abend, nimmer müd,
Begrüsst' er mit seinem lustigen Lied.
Mich verdross des Bettlers froher Gesang,
Ich hatt's ihm verschworen schon lang und lang—
Und als er weider zu fischen war,
Da liess einen Schatz ich ihn finden;
Im Netze, da lag es blank und baar,
Dass fast ihm die Augen erblinden.
Er nahm den höllischen Feind ins Haus,
Mit seinem Gesange, da war es aus.

Die zwei andern Hexen. Er nahm den höllischen Feind ins Haus,
Mit seinem Gesänge, da war es aus!

Erste Hexe. Und lebte wie der verlorne Sohn,
Liess allem Gelüsten den Zügel,
Und der falsche Mammon, er floh davon,
Als hätt' er Gebeine und Flügel.
Er vertraute, der Thor! auf Hexengold,
Und weiss nicht, dass es der Hölle zollt!

Die zwei andern Hexen. Er vertraute, der Thor! auf-Hexengold,
Und weiss nicht, dass es der Hölle zollt!

Erste Hexe. Und als nun der bittere Mangel kam,
Und verschwanden die Schmeichelfreunde,
Da verliess ihn die Gnade, da wich die Scham,
Er ergab sich dem höllischen Feinde.
Freiwillig bot er ihm Herz und Hand
Und zog als Räuber durch das Land.
Und als ich heut will vorüber gehn,
Wo der Schatz ihm ins Netz gegangen,
Da sah ich ihn heulend am Ufer stehn,
Mit bleich gehärmten Wangen,
Und hörte, wie er verzweifelnd sprach:
Falsche Nixe, du hast mich betrogen!
Du gabst mir das Gold, du ziehst mich nach!
Und stürzt sich hinab in die Wogen.

Die zwei andern Hexen. Du gabst mir das Gold, du ziehst mich nach!
Und stürzt sich hinab in den wogenden Bach!

Erste Hexe. Trommeln! Trommeln! Macbeth kommt, etc., etc.

I have rendered it into English as follows:

ACT I. SCENE IV.

A heath. Enter the three Witches.

First W. Sister, what hast thou been doing? Let's know!
Sec. W. Ships on the sea I drove to and fro.
Third W. Sister, what thou?

First W. I found a fisherman poor and forlorn,
Who sang as he toiled a gay measure,
He was mending his nets that were broken and torn
As though he were lord of a treasure.
And Morning and Evening, always gay,
He greeted them with a rollicking lay.
I hated the beggar's cheerful song,
And I plotted against him all day long.—
At last when his craft again he plies,
And when his dripping nets unfold,
I let appear to blind his eyes,
A bag of ruddy, glittering gold.
He has carried the hellish foe away,—
He'll sing no more for many a day.
Sec. and Third W. He has carried the hellish foe away,—
He'll sing no more for many a day.
First W. He lived thenceforth like the Prodigal Son,
Himself in no lust denying,
And let false mammon away from him run
As though it had legs or were flying.
He trusted, the fool, in the Witch's gold,
And never knew that to Hell he was sold.
Sec. and Third W. He trusted, the fool, in the Witch's gold,
And never knew that to Hell he was sold.
First W. And when at last to want he came
And fled were the friends of an hour,
Then deserted by honor, abandoned by shame,
He yielded himself to the Devil's power.
Freely surrendering heart and hand,
He roamed as a robber over the land.
And when to-day I chanced to pass o'er
The spot where his wealth he discovered,
I saw him raving upon the shore,
His cheeks they were pale and blubbered.
I heard his cry of despair with glee:
'Thou'st deceived me, thou devil's daughter:
Thou gavest me gold, so now take me!'
And down he plunged in the water.
Sec. and Third W. 'Thou gavest me gold, so now take me!'
And down he plunged in the boiling sea.
First W. A drum, a drum Macbeth doth come, &c., &c.

Did not Bürger's refrain,

'Fischgen lockt der Angelbissen
Gold und Hoheit das Gewissen,'

supply Schiller with a hint for the foregoing?

The severest wrench, however, to which Schiller subjected this tragedy is to be

found in the Porter's soliloquy, where, instead of a coarse, low, sensual hind, we have a lovely, lofty character, the very jingling of whose keys calls to prayer like Sabbath bells. Is it not surprising that the great German poet should have failed utterly in seeing the purpose of this rough jostling with the outer world after the secret horrors of that midnight murder? Can such things be and overcome us like a summer's cloud without our special wonder? Schiller's scene I have here translated:

ACT II. SCENE V.

Enter Porter, *with keys.* *Afterwards* MACDUFF *and* ROSS.

Porter (*Singing*). The gloomy night is past and gone,
The lark sings clear; I see the dawn,
With heaven its splendor blending,
Behold the sun ascending:
His light, it shines in royal halls,
And shines alike through beggar's walls,
And what the shades of night concealed
By his bright ray is now revealed. [*Knocking.*
Knock! knock! have patience there, whoe'er it be,
And let the porter end his morning song.
'Tis right God's praise should usher in the day;
No duty is more urgent than to pray.—
(*Singing.*) Let songs of praise and thanks be swelling
To God who watches o'er this dwelling,
And with his hosts of heavenly powers
Protects us in our careless hours.
Full many an eye has closed this night
Never again to see the light.
Let all rejoice who now can raise,
With strength renewed, to Heaven their gaze.
[*He unbars the gate.* *Enter* Macduff *and* Ross.

Ross. Well, friend, forsooth, it needs must be you keep
A mighty organ in your bosom there
To wake all Scotland with such trumpetings.

Porter. I faith, 'tis true, my lord, for I'm the man
That last night mounted guard around all Scotland.

Ross. How so, friend porter?

Porter. Why, you see, does not
The king's eye keep o'er all men watch and ward
And all night long the porter guard the king?
And therefore I am he who watched last night
Over all Scotland for you.

Ross. You are right.

Macduff. His graciousness and mildness guard the king;
'Tis he protects the house, not the house him;
God's holy hosts encamp round where he sleeps.

Ross. Say, porter, is thy master stirring yet?
Our knocking has awaked him. Lo! he comes, &c., &c.

The original runs thus:—

ZWEITER AUFZUG. FÜNFTER AUFTRITT.

Pförtner *mit Schlüsseln.* *Hernach* MACDUFF *und* ROSSE.

Pförtner (*kommt singend*). Verschwunden ist die finstre Nacht,
Die Lerche schlägt, der Tag erwacht,
Die Sonne kommt mit Prangen
Am Himmel aufgegangen.
Sie scheint in Königs Prunkgemach,
Sie scheinet durch des Bettlers Dach,
Und was in Nacht verborgen war,
Das macht sie kund und offenbar.
(*Stärkeres Klopfen.*)

Poch! poch! Geduld da draussen, wer's auch ist!
Den Pförtner lasst sein Morgenlied vollenden.
Ein guter Tag fängt an mit Gottes Preis;
's ist kein Geschäft so eilig, als das Beten.
(*Singt weiter.*)

Lob sei dem Herrn und Dank gebracht,
Der über diesem Haus gewacht,
Mit seinen heil'gen Schaaren
Uns gnädig wollte bewahren.
Wohl Mancher schloss die Augen schwer
Und öffnet sie dem Licht nicht mehr;
Drum freue sich, wer, neu belebt,
Den frischen Blick zur Sonn' erhebt!
(*Er schliesst auf*, Macduff *und* Rosse *treten auf.*)

Rosse. Nun, das muss wahr sein, Freund, ihr führet eine
So helle Orgel in der Brust, dass ihr damit
Ganz Schottland könntet aus dem Schlaf posaunen.
Pförtner. Das kann ich auch, Herr, denn ich bin der Mann,
Der euch die Nacht ganz Schottland hat gehütet.
Rosse. Wie das, Freund Pförtner?
Pförtner. Nun, sagt an! Wachte nicht
Des Königs Auge für sein Volk, und ist's
Der Pförtner nicht, der Nachts den König hütet?
Und also bin ich's, seht ihr, der heut Nacht
Gewacht hat für ganz Schottland.
Rosse. Ihr habt Recht.
Macduff. Den König hütet seine Gnad' und Milde.
Er bringt dem Hause Schutz, das Haus nicht ihm;
Denn Gottes Schaaren wachen, wo er schläft.
Ross. Sag', Pförtner! ist dein Herr schon bei der Hand?
Sieh! unser Pochen hat ihn aufgeweckt,
Da kommt er.

The next translation after Schiller's appeared in 1810, by HEINRICH VOSS, who published several of the plays that Schlegel had not translated, and among them

Macbeth. This translation some twenty years later he revised and improved; it is undoubtedly more literal than Schiller's (nor is it to be wondered at, since Schiller translated at second hand), and yet despite the terrible blemishes in the latter, its rhythm is so much more flowing than Voss's, and its language so much choicer, that I confess I should prefer Schiller to Voss. Take, for example, the first few lines of I, vi, and compare the two translations. Thus, Schiller:

König. Dies Schloss hat eine angenehme Lage.
Leicht und erquicklich athmet sich die Luft,
Und ihre Milde schmeichelt unsern Sinnen.
Banquo. Und dieser Sommergast, die Mauerschwalbe,
Die gern der Kirchen heil'ges Dach bewohnt,
Beweist durch ihre Liebe zu dem Ort,
Dass hier des Himmels Athem lieblich schmeckt.
Ich sehe keine Friesen, sehe keine
Verzahnung, kein vorspringendes Gebälk,
Wo dieser Vogel nicht sein hangend Bette
Zur Wiege für die Jungen angebaut,
Und immer fand ich eine mildre Luft,
Wo dieses fromme Thier zu nisten pflegt.

Thus, Voss, in 1829:

König. Des Schlosses Lag' ist angenehm; die Luft,
So leicht und lieblich, o wie schmeichelt sie
In Ruh die Sinn' uns!
Banquo. Dieser Sommergast,
Die Tempelfreundin Schwalbe, giebt Beweis
Mit ihrer traulichen Ansiedelung,
Dass hier des Himmels Hauch anmuthig weht.
Kein Ueberdach, kein Fries, kein Pfeiler hier,
Kein Winkelchen, wo dieser Vogel nicht
Hangbette sich und Kinderwieg' erbaut:
Wo der gern heckt und hauset, fand ich immer
Die reinste Luft.

It will be seen that Voss is, word for word, nearer to the original, and yet the repose that Sir Joshua Reynolds so finely indicated is the better felt in Schiller's translation. The very first line of Voss's is rough and jagged, full of harsh sibilants; while Schiller's glides as wooingly as a summer breeze. The conciseness of 'Tempel freundin' is dearly purchased by Voss when Schiller can unfold so large a share of the meaning of 'Temple haunting' in 'Die *gern* der Kirchen heil'ges Dach bewohnt.' On the other hand, Voss's line, 'Dass hier des Himmels Hauch anmuthig weht,' is far more graceful than Schiller's corresponding translation. But how far short both of them fall of the original, and how utterly untranslatable this short passage, taken at random, is! I have, with no little care, and with an earnest desire to discover beauties, examined the rendering of these few lines in ESCHENBURG, BENDA, KAUFMANN, TIECK, SPIKER, LACHMANN, HILSENBERG, KÖRNER, ORTLEPP, RAPP, SIMROCK, JACOB, JENCKEN, HEINICHEN, MAX MOLTKE, JORDAN, BODENSTEDT, and LEO, and there is not one of them which to English ears reproduces the

original, I might almost add, in any one line. The happiest translation of the passage is, I think, that of DOROTHEA TIECK (in SCHLEGEL and TIECK'S *Neue Ausgabe*, Berlin, 1855), which, after all, I strongly suspect to be MOMMSEN'S; it is wholly different from the edition of 1833, and a great improvement upon it. That exquisite phrase, redolent with balmy languor, 'Heaven's breath smells wooingly here,' has been caught more happily by KAUFMANN than by any other translator: 'dass Himmelshauch Hier buhlend weht.' 'Wooingly' is not 'lockend,' nor 'lieblich,' nor 'erquicklich,' nor 'anmuthig,' as the various other Editors translate it; but 'buhlend,' which, taken in its best sense (as used by Goethe in '*Es war ein König in Thule*'), comes nighest in meaning and in musical cadence; the paraphrase of Dorothea Tieck's (Mommsen's?) is not without its charm, 'dass hier Des Himmels Athem zum Verweilen ladet.' Thus critically might we deal with every sentence of this great tragedy, and the conclusion to which we should come would be, I think, that if our German friends and fellow-students can be roused to enthusiasm for Shakespeare when studied in a foreign language, to what high pitch would their reverence and admiration reach could they but for a single moment read him with English eyes! If at the present day we are less loud than they in our exclamations of wonder and delight over these immortal dramas, it may be that it is not the stolidity of indifference, but the silence of awe.

In 1824 appeared a free translation of Shakespeare by one MEYER. (No more explicit identification of the translator than the simple name appears on the title-page, which about corresponds to 'Smith' in English, and perhaps it is as well that it should be left thus vague.) This translation scarcely deserves to be recorded here, except that the sale of four editions in one year bears a sad testimony to German popular taste. It would be time wasted to pick out all the droll absurdities of this translation; one or two must suffice.

In the scene where Macduff hears of the slaughter of his household, Meyer thus improves on Shakespeare's phrase, 'He has no children':

> '*Ross.* Let quick revenge console thee!
> *Macd.* Revenge?
> Ha! Ha! ha! ha! has he, pray, blonde-haired laddies?'

In the closing scene between Macbeth and Macduff, Meyer rises with the occasion. Scarcely has Macbeth slain young Siward before Macduff is heard behind the scenes shouting 'Halloh! halloa! hi! Macbeth! Macbeth! Macbeth!

> *Macb.* Forsooth one weary of his life, and blind!
> Who finds not death within his own domain,
> And therefore seeks out me.—Hi! here is Macbeth!'

Macduff hereupon rushes forward, and at the sight of Macbeth instantly falls upon his knee with the exclamation: 'God be thanked! Ha! have I got thee now?' After fighting awhile Macduff tells Macbeth the manner in which he was ushered into the world, and the play proceeds:

> '*Macb.* Accursed! Accursed be Heaven, Earth, and Hell!
> Hold, Macduff! hold! [*Macduff pauses in the fight; Macbeth, with upraised sword and shield, essays to speak; in vain!—Rage and despair deny him words,—at last he relieves himself by a horrible yell of laughter,—rushing again upon Macduff:*

Now, Macduff, come on!

[*Aiming a powerful blow at Macduff.*

To Hell before me!

[*Macduff receives the blow upon his shield, and the blade of Macbeth's sword flies from the handle. Macbeth bellows,*

My sword too?—

[*Hurling the handle at Macduff's head.*

Be dash'd in pieces!

Macd. (*running the unarmed Macbeth through the body*) Down to Satan!

Macb. (*drawing at the same instant a concealed dagger, and collecting all his last strength, flings himself upon Macduff, and plunges the weapon into his neck with the cry*) Come along with me!

[*Both, each in the other's clutch, fall, struggling in death, to the ground. At this moment a shout of triumph is heard from the walls, and clouds of smoke and flame ascend from vanquished Dunsinane.*

Macb. (*with his face turned to the burning castle, and with upraised fist, shouts*) Accursed! accursed! accursed! (*and——dies.*)

Macd. (*disengaging himself from Macbeth, rises with difficulty to his knees, folds his hands, and sinks down with the prayer*) God be praised! My wife, I come! Children! (*and dies upon the body of Macbeth.*)'

Malcolm and Ross enter, and after covering the corpses with their country's flag they are joined by Old Siward (who is wounded unto death), preceded by his regimental band playing 'God Save the King!' The curtain falls as he places the crown on Malcolm's head, with the words, 'Praise God, and be the opposite of Macbeth!'

In 1825 appeared a translation of all the dramas by BENDA; this contains also a good selection of notes from the Variorum of 1821.

In the following year SPIKER translated *Macbeth*, but it possesses no more merit than that by LACHMANN a few years later. In 1830 KAUFMANN translated a number of the plays, and, with the exception of Schiller's, his translation of *Macbeth* is by far the most elegant that has appeared. In literalness it is much superior to Schiller's.

In 1833 the great translation by SCHLEGEL and TIECK was completed by the publication of the ninth volume, which contained *Macbeth*. From this time Shakespeare may be said to be fairly domiciled among the Germans, and not a year has since elapsed that has not brought some contribution from them to Shakespearian literature. Many translations, more or less successful in the rendering of passages here and there, have succeeded Schlegel and Tieck's, but demanding no further notice now. Their titles will be found in the list of books which follows the *Appendix* to this volume. Within the last five years, however, three remarkable translations have appeared; one under the editorship of BODENSTEDT, assisted by FREILIGRATH, GILDEMEISTER, HEYSE, KURZ, WILBRANDT, and others. The second under the supervision of DINGELSTEDT, aided by JORDAN, SEEGER, SIMROCK, VIEHOFF, and GENÉE. The third is a republication of Schlegel and Tieck's translation, thoroughly revised and corrected by such competent and eminent scholars as ELZE, HERTZBERG (the translator of the *Canterbury Tales*), SCHMIDT (the translator of *Lallah Rookh* and Macaulay's *Lays of Ancient Rome*), LEO, HERWEGH, and DELIUS; it is issued

under the auspices of the GERMAN SHAKESPEARE SOCIETY, guided by that venerable veteran in the field of Shakespearian scholarship, ULRICI. Shakespeare is indeed surrounded by 'the kingdom's pearl.'

Germany, in the present generation, possesses two scholars of whom it may well be proud: ULRICI and DELIUS. The English edition of Shakespeare by the latter, with German notes, is one which no editor, English or German, can afford to overlook; the notes are clear, concise, and to the point, and although that point is often one which can claim the attention of German students only, yet English readers may gain much instruction from noting the difficulties that occur to foreigners; a hidden beauty is not seldom thus revealed; such at least is my experience. More than thirty years ago Delius published an edition of *Macbeth* from the text of the First Folio, with a collation of the other three Folios, and with explanatory notes. It is not my intention to bring up the sins of his youth against him, but it is interesting to note how the rashness of his earlier years has calmed down into the wiser caution of more thorough knowledge. Several of his bold assertions of 1841 are not alluded to in 1871; one of his readings, however, is noteworthy. In I, v, 69, Delius gives as the text of F_1: 'Give *solid* soueraigne sway, and Masterdome,' and in a note expresses wonder that 'F_2, F_3, and F_4 should have changed "solid" into *solely*, which in connection with "sovereign" is pleonastic.' SIMROCK, in 1842, in his reprint of F_1, also gives 'solid' as the reading of that text. Now, no one, I think, who has ever had much experience in collating the early editions of Shakespeare, will ever assert that this or that reading is not to be found in them; all that can be said is that it is or is not in the copies that he has examined. Accordingly, I need only say that the word is not *solid* but 'solely' in my own copy of F_1, in the Reprint of 1807, in Booth's Reprint, in Staunton's Photolithograph, and *solid* is not noted as a *varia lectio* by those lynx-eyed editors, Clark and Wright. It therefore remains as a curious variation of the text of that particular copy only of the F_1 from which the German editors printed.

But *aliquando dormitat*, etc., and even in his last edition DELIUS falls into one or two errors, almost incomprehensible in view of his excellent knowledge of English. One occurs at II, ii, 25, where I inserted Delius's note, of course without comment further than to note that Bodenstedt was *lodged* with Delius, in their own acceptation of the phrase. Another occurs at IV, i, 116, where Macbeth, horror-stricken at the show of kings, says, 'Start, eyes!' which the German editor in 1865 explains by 'Macbeth mag nicht mehr hinblicken, und heisst deshalt seine Augen scheu abspringen von diesem Schauspiel,' 'Macbeth can gaze no longer, and therefore bids his eyes start away from this sight.' In his last edition, 1871, Delius repeats this note word for word, but adds the saving clause 'or from their sockets.' But where there is so much to praise, the indication of errors is an ungrateful task that finds its justification alone in the warning which it may convey to other and less learned German scholars.

I cannot omit to mention an edition of *Macbeth* edited with German explanatory notes by LUDWIG HERRIG, which must, I should think, admirably meet the wants of students of English. A note of his, that perhaps reads the strangest to English ears, is that which I have quoted at I, iii, 76, where Herrig gravely denies that 'By Sinel's death' is an adjuration, an interpretation which no Englishman would ever dream of imputing to the phrase in that passage.

In conclusion, to give an idea of the difficulty with which the Germans have to contend in translating Shakespeare, in certain passages, I subjoin the various versions of

'Double, double, toil and trouble;
Fire burn and cauldron bubble.'

ESCHENBERG (1776); SCHILLER (1801); ORTLEPP (1838):

Rüstig, rüstig! nimmer müde!
Feuer, brenne: Kessel, siede!

WAGNER (1779) (for this quotation I am indebted to Simrock):

Holteri, polteri, ruck! ruck! ruck!
Feuerchen brenn! Kesselchen schluck!

BÜRGER (1784); VOSS (1810); KELLER and RAPP (1845); MAX MOLTKE:

Lodre, brodle, dass sich's modle!
Lodre, Lohe! Kessel, brodle!

E. SCHLEGEL, BÜRGER, and A. W. SCHLEGEL (an unfinished translation, according to Genée); also SCHLEGEL and TIECK (1855):

Mischt, ihr alle! mischt am Schwalle!
Feuer, brenn', und, Kessel, walle!

VOSS (in his notes, p. 214, ed. 1829):

Dopple Müh' sei, dopple, dopple!
Lodre, Glut; du Kessel, bopple!
or
Doppelt Müh' und Kraft gekoppelt!
Gluten flammt, ihr Brodel boppelt!

BENDA (1825):

Doppelt! doppelt Werk und Müh',
Brenne Feu'r und Kessel sprüh!

SPIKER (1826):

Doppelt, doppelt Fleiss und Mühe,
Feuer brenn' und Kessel sprühe!

LACHMANN (1829):

Glühe Brühe, lohn der Mühe,
Kessel wall', und Feuer sprühe.

KAUFFMANN (1830):

Brudle, brudle, dass es sprudle!
Feuer brenne, Kessel brudle!

TIECK (1833):

Feuer sprühe, Kessel glühe!
Spart am Werk nicht Fleiss noch Mühe!

HILSENBERG (1836):

Glühe, sprühe, Hexenbrühe,
Feuer brenn' und Kessel glühe!

KÖRNER (1836):

Dopplet, dopplet Plag' und Müh,
Aufwall, Kessel; Feuer, glüh!

HEINICHEN (1841):

Brodle, schwitze Gift und Galle,
Feuer brenne, Kessel walle!

SIMROCK (1842):

Brudle, brudle, dass es strudle,
Feuer brenne, Kessel sprudle.

JACOB (1848):

Doppelt, doppelt Fleiss und Mühe!
Sprühe Feuer, Kessel glühe!

JENCKEN (1855):

Glühe, Kessel, poltre, polter,
Brühe Noth und Todes-Folter.

SCHINK (for this I am indebted to Genée):

Puh! puh! Würrel' Kessel, puh!
Würrel' würrel' Kessel, halt nicht Rast noch Ruh!

BODENSTEDT (1867):

Nun verdoppelt Fleiss und Mühe,
Kessel, schäume; Feuer, sprühe!

JORDAN (1867):

Mehret, mehret, Qual und Mühe,
Flackre Flamme, brodle Brühe.

LEO (1871):

Feuer toller, Kessel voller,
Rüstig, rüstig! Brodeln soll er.

Is it not noteworthy that for one most common word, 'cauldron,' the German language, with all its wealth, appears to have no equivalent?

Well and truly does SOUTHEY say in reference to CAMOENS, as quoted by HALLAM: 'In every language there is a magic of words as untranslatable as the Sesame in the Arabian tale,—you may retain the meaning, but if the words be changed the spell is lost. The magic has its effect only upon those to whom the language is as familiar as their mother-tongue, hardly, indeed, upon any but to those to whom it is really such.'

GERMAN CRITICISMS

A. W. SCHLEGEL (ii, p. 197): Who could exhaust the praise of this sublime work? Since *The Furies* of Æschylus, nothing so grand and terrible has ever been composed. The Witches are not, it is true, divine Eumenides, and are not intended to be so; they are ignoble and vulgar instruments of hell. A German poet therefore very ill understood their meaning when he transformed them into mongrel beings, a mixture of fates, furies, and enchantresses, and clothed them with tragical

dignity. Let no man lay hand on Shakespeare's works to change anything essential in them; he will be sure to punish himself. . . .

Shakespeare's picture of the witches is truly magical: in the short scenes where they enter, he has created for them a peculiar language, which, although composed of the usual elements, still seems to be a collection of formulæ of incantation. The sound of the words, the accumulation of rhymes, and the rhythmus of the verse, form, as it were, the hollow music of a dreary dance of witches. These repulsive things, from which the imagination shrinks back, are here a symbol of the hostile powers which operate in nature, and the mental horror outweighs the repugnance of our senses. The witches discourse with one another like women of the very lowest class, for this was the class to which witches were supposed to belong; when, however, they address Macbeth, their tone assumes more elevation; their predictions, which they either themselves pronounce, or allow their apparitions to deliver, have all the obscure brevity, the majestic solemnity, by which oracles have in all times contrived to inspire mortals with reverential awe. We here see that the witches are merely instruments; they are governed by an invisible spirit, or the ordering of such great and dreadful events would be above their sphere. . . . Shakespeare wished to exhibit an ambitious but noble hero, who yields to a deep-laid hellish temptation; and all the crimes to which he is impelled by necessity, to secure the fruits of his first crime, cannot altogether obliterate in him the stamp of native heroism. He has therefore given a threefold division to the guilt of that crime. The first idea comes from that being whose whole activity is guided by a lust of wickedness. The weird sisters surprise Macbeth in the moment of intoxication after his victory, when his love of glory has been gratified; they cheat his eyes by exhibiting to him as the work of fate what can only in reality be accomplished by his own deed, and gain credence for their words by the immediate fulfilment of the first prediction. The opportunity for murdering the king immediately offers itself; the wife of Macbeth conjures him not to let it slip; she urges him on with a fiery eloquence which has all those sophisms at command that serve to throw a false grandeur over crime. Little more than the mere execution falls to Macbeth; he is driven to it, as it were, in a state of commotion in which his mind is bewildered. Repentance immediately follows, nay, even precedes the deed, and the stings of his conscience leave him no rest either night or day. But he is now fairly entangled in the snares of hell; it is truly frightful to behold that Macbeth, who once as a warrior could spurn at death, now that he dreads the prospect of the life to come, clinging with growing anxiety to his earthly existence, the more miserable it becomes, and pitilessly removing out of his way whatever to his dark and suspicious mind seems to threaten danger. However much we may abhor his deeds, we cannot altogether refuse to sympathise with the state of his mind; we lament the ruin of so many noble qualities, and even in his last defence we are compelled to admire in him the struggle of a brave will with a cowardly conscience. We might believe that we witness in this tragedy the overruling destiny of the ancients entirely according to their ideas; the whole originates in a supernatural influence to which the subsequent events seem inevitably linked. We even find here the same ambiguous oracles, which, by their liberal fulfilment, deceive those who confide in them. Yet it may be shown that the Poet has displayed more enlightened views in his work. He wishes to show that the conflict of good and evil in this world can only take place by the permission of Providence, which converts the curse that individual mortals draw down on their heads into a blessing to others. An accurate scale is followed in the retaliation. . . . Banquo

atones by an early death for the ambitious curiosity which prompted him to wish to know his glorious descendants, as he thereby rouses Macbeth's jealousy; but he preserved his mind pure from the bubbles of the witches. In the progress of the action this piece is altogether the reverse of *Hamlet;* it strides forward with amazing rapidity, from the first catastrophe (for Duncan's murder may be called a catastrophe) to the last. In every feature we see a vigorous heroic age in the hardy North which steels every nerve. The precise duration of the action cannot be ascertained,—years perhaps, according to the story,—but we know that to the imagination the most crowded time appears always the shortest. Here we can hardly conceive how very much can be compressed into so narrow a space; not merely external events,—the very innermost recesses of the minds of the persons of the drama are laid open to us. It is as if the drags were taken from the wheels of time, and they rolled along without interruption in their descent. Nothing can equal the power of this picture in the excitation of horror. We need only allude to the circumstances attending the murder of Duncan, the dagger that hovers before the eyes of Macbeth, the vision of Banquo at the feast, the madness of Lady Macbeth,—what can we possibly say on the subject that will not rather weaken the impression? Such scenes stand alone, and are to be found only in this Poet; otherwise the tragic muse might exchange her mask for the head of Medusa.

Franz Horn (i, p. 49): We possess, first of all, in this drama what there is much said about at random, a pure, simple tragedy of Destiny, that is, as concerns Macbeth, the representation of a conflict in which freedom, not yet complete in itself, suffers defeat and becomes the prey of necessity. But this result by no means proves the absolute supremacy of destiny, but only the danger in a certain individual of an ill-secured and imperfect freedom which, as such, must necessarily yield to destiny. The Poet shows throughout that Macbeth was not *forced* to act because destiny *willed* it, but that he fell because he put no faith in his freedom; but he could not trust that, because he understood not how to render it complete. . . .

The necessity which Macbeth obeys, because he is not free, exists in his own heart, whose weakness the dark powers make use of to prepare him for his fall. He is of sufficient importance to stir up all hell against him; a prey, such as he is, is quite worth the trouble, and Hell *as* Hell is perfectly right when it busies itself so eagerly about him.

The power of Hell it is that meets us in the very first scene; a circumstance which deserves special notice, since elsewhere, as in *Hamlet, The Tempest, Julius Cæsar*, the Poet, with the carelessness of genius, always makes preparation for his supernatural appearances by premonitory hints, broken stories, music, etc. But not so here. The spectator is at once the witness of certain representatives of the hellish Power, and is, from the very beginning, to understand that they are the levers of the Drama, and we are made immediately to see the grim conqueror, Hell, before its gradual advance to victory is represented. . . .

As she is commonly represented, Lady Macbeth is *nothing more* than the maximum of ambition, a person who, in order to obtain a crown, avails herself of every means, even the most horrible. Such indeed is she, and much more. It may be said that she would set half the earth on fire to reach the throne of the other half. But,—and here lies the depth of her peculiar character,—not for herself alone; but for him, her *beloved* husband. She is a tigress who could rend all who oppose her; but her mate, who, in comparison with her, is gentle, and disposed somewhat to melancholy,

him she embraces with genuine love. In relation to him her affection is great and powerful, and bound up with all the roots and veins of her life, and consequently it passes into *weakness*. The connection of this fearful pair is not without a certain touching passionateness, and it is through this that the Lady first *lives* before us, as otherwise she would be almost without distinctive features, and would appear only as the *idea* of the most monstrous criminality. Ambition without Love is cold, French-tragic, and incapable of awakening deep interest. Here Love is the more moving as it reigns in the conjugal relation; and truly, to the atrocious crimes perpetrated by this pair, there was need of such a counterpoise, in order that they may appear as *human beings* suffering wreck, and not as perfect devils. . . .

So long as there appears any possibility of preventing the outbreak of his heart, torn to bleeding, Lady Macbeth tries everything in the way of warning and reproach that female sagacity and skill can in such a case suggest. But when all is in vain, and the guests have been dismissed with the commonplace excuse that the King is suffering from his old malady, and the miserable guilty pair are alone, when any less loving and less distinguished woman's nature would have vented itself in endless reproaches at his having betrayed her and made her wretched, she has not one word of upbraiding; but calmly recognizing the fact that what is done is done, she only gently reminds him that he 'lacks the season of all natures, sleep,' and, although knowing that he will not be able to sleep, as he has murdered sleep, he lets himself be led away by her like a tired child. . . .

The King, Duncan, has been drawn with great freedom and tenderness, in accordance with his fine and tender nature. He is an amiable person, gentle and mild, and with a lively sense of Love and Nature. But he is no captain, and indeed no soldier. Consequently he takes no part in the battle which is fought for his crown. It may even be that we smile at him a little when, upon the wounded soldier's reporting to him how, when the fight was half through, the Norwegian King came to the help of the rebels, the question comes from his lips: 'Dismayed not this our captains, Macbeth and Banquo?' which receives a true soldierlike and witty answer. Our light laughter the Poet has not begrudged us, for it does not impair the love with which he inspires us. . . .

Macbeth lingers over this thought, and says that against this horrible deed Duncan's virtues will plead like angels, trumpet-tongued; he sees Pity, that, like a naked, new-born babe, will descend from Heaven, and while it draws tears from every good man's eyes, it must inflame all hearts with rage against the murderer of the unprotected. He says all this to himself; only upon one point is he silent—Duncan's age, approaching its utmost limit. This one circumstance, all sufficient to tame the lion and protect the lamb, he dares not name even to himself, nor to us, for only when he forgets this circumstance can the deed be thought possible, which otherwise could hardly be. But we are not to remain in uncertainty about Duncan's age, and Macbeth himself, in a fearfully touching picture, has to bring it before us. He has killed the grooms, who, suspecting the murderer, were to be silenced forever. Naturally, Macduff asks why he did so; and then, in order in some measure to excuse himself, he has to describe the scene which he had just seen and caused. So he says: 'Here lay Duncan, His silver skin laced with his golden blood,' etc. Now the deed first stands complete before our eyes; we have learned all, but all in due time. We now take back the light smile that arose at an earlier stage, for the hoary head might well have kept itself aloof from the fight which was fought for him, and the aged man may fittingly ask, as he did, 'Dismayed not this our captains?' . . .

A very remarkable passage is found in Act I, Scene vi. Duncan has, in a pleasant way, invited himself to sup and pass the night in Macbeth's castle, and every reader and spectator anticipates that he is here delivered to his murderers. Duncan now actually appears before the castle in company with his faithful Banquo, and the question presses upon us: How would a hundred and again a hundred of our European poets have made Duncan talk?

Most of them would have made him express himself thoughtfully, gravely, ominously, after the manner, doubtless, of Henry IV. of France, who hears 'in his presaging ear the footfall of the murderer seeking him through the streets of Paris; feeling the spectral knife long ere Ravaillac had armed himself therewith.' Or, if the King were represented as unaware of coming evil, some friend, at least, would warn him, and upon being questioned whence came his forebodings, would say no more than that a mysterious voice within prompted him thus to speak. It is not to be denied that in many tragedies such a treatment might be proper. But here it would disturb the effect; for into the calm, soft spirit of Duncan, and into the bold heart of Banquo, no mystic voices can penetrate.

Other poets might perhaps have hoped to produce an exhilarating effect by sharp contrasts, and even to have put the King in a light-hearted, merry mood, which would have been sufficiently out of place.

Our Poet, in his wisdom and clear insight into human nature, has struck the right point, and is thoroughly human and humane in introducing the repose which he here opens before us, in order to deepen the tragic pathos that follows. . . .

It has been remarked above that Macbeth, before the deed, suggests to himself, with one single exception, everything that duty and conscience can urge against his crime, and that he prophesies to himself, in a manner, the whole tortured life that awaits him. He has murdered sleep, and is now himself to sleep no more. Who does not know the fearful legend of the Wandering Jew who cannot die? We see here something similar: a hero, inwardly torn by the cunning powers of darkness and by himself, scourged by the Furies, doomed for ever to wake, and yet so fully recognizing the infinite blessing of sweet, holy sleep, and so touchingly painting this blessed gift to his own thirsting soul. But the ceaseless watcher falls at last into a feverish, distracted condition, and, rent and torn, he will rend and tear, and believes that he is fated to do so. He believes himself thus fated, because what begins in treason and blood can, so he thinks, only in treason and blood be continued.

That he errs in this belief is evident, for as long as there are human beings, the traitor will believe that he is conspired against, and the murderer that he is surrounded by murderers. But at last he too will be bent upon destroying; for such sinners, as he has become one of, feel at last a certain horrible tedium which can only be relieved by frequent crime. [See Tacitus's description of the last years of Tiberius.] . . .

The tragic heroes of the French stage manifest almost no natural pain, but express it only in low, fine tones, intimating that they suffer deeply, and would express their sufferings in an ordinary way were it becoming to do so in the presence of princes and princesses, or even of the master of ceremonies. The modern English treat pain mostly in a metaphysical style of speech. Addison's Cato feels no pain at all; his breast is a philosophical anvil, and from which, alas! when it is struck, we cannot even see any beautiful sparks fly. Many of the Germans are too broad, and on such occasions bring out a paragraph in mediocre iambics from their philosophical sheets. Others,—some good fellows with the rest,—instantly administer relig-

ious consolation (which certainly should attend upon every sorrow), whereby Nature is deprived of her rights, as she shows herself in at least two-thirds of mankind who do not yet always live in the pure atmosphere of religion, and we are deprived of the sympathy which it is intended we should feel. But how altogether different is our Poet! We mention only, in passing, the great word, 'he has no children,' 'the sweet little ones,' for every one knows these grand heart-sounds, and no one ventures to imitate them in other places where they do not belong. But I may quote as a true warning and poetic law, addressed to *all* poets, the following passage:

> '*Mal.* Dispute it like a man.
> *Macd.* I shall do so;
> But I must also *feel* it like a man.
> I *cannot* but remember such things were,
> And were most precious to me,' etc.

Put these lines before hundreds of French, English, and German tragedies, and they sound like scathing satire; put them before Egmont or William Tell, and they give us a hearty delight. Let them never again, ye dear poets, sound like irony, but give us human beings with hearts that can bleed and heal! Then you will never shrink from that motto. . . .

But, it may be asked, might not the murder of Macduff's wife and son have been omitted? I doubt it, for it was not permitted to the Poet to forget, what is almost superfluously clear, that Necessity must have its issue in Act. That such a necessity existed, arising from the character of Macbeth, and from the moment in which he decides upon the extermination of the hated house, needs no proof. There is another question of more importance: could not this new monstrous crime at least have been withdrawn from our eyes? A certain tenderness dictates this suggestion, and Schiller doubtless was of this opinion, as he suppresses the whole scene. Were it now to be set on the stage according to the prevailing taste, no small part of the public would be outraged to such a degree as to refuse to enter further into the horrors of this tragedy; as one is bound not to terrify, but only gently and gradually to elevate the public taste, the omission for the present may well be excused. The scene itself hovers on the extremest limit of tragedy, and is almost too horrible and harrowing. . . .

Our Schiller has annihilated the whole Shakespearian porter, from top to toe, and created instead one entirely new. This new creation is quite a good fellow and pious; he sings a morning song whose noble seriousness makes it worthy of admission into the best hymn-books. The jest also, which he subsequently throws out to the lords as they enter, that he had kept watch over all Scotland through the night, is respectable and loyal like the whole man. But how comes this preacher in the wilderness here? Does he fit the whole organism of the piece? Does it not appear as if he were all ready to afford the repose which the whole idea of the scene is to give? And might not one almost say that it was a little officious in him that he wants to do it? It is possible that this porter may be thought excellent, provided Shakespeare is not known; but him we know, and how he knew how to make the Columbus egg stand up, so I imagine the choice will not be found difficult. On this account I declare my preference for Shakespeare's porter without circumlocution, and promise in advance to pay the greatest attention to any reasons to the contrary that may be produced.

H. Ulrici (p. 206): If lofty energy of will and action be the particular field on which the force of the tragic principle is here to manifest itself, then the opening scene, with the invention of the witches, is particularly well calculated to place at once in the clearest light the tragic basis on which the whole fable is to be raised. . . . The undeniable, though dark and mysterious, connection between this life and the next, constrains us to ascribe to the spiritual world a certain influence on the spirits yet embodied on this earth. In this truth lies the profound meaning of the Christian doctrine of devils and evil spirits. . . .

This belief, which, from the commencement of legal measures for the punishment of witchcraft towards the end of the fifteenth century, acquired, no doubt, an outward, practical importance directly opposed to its spiritual nature, was employed by Shakespeare, not merely as available for his poetical purposes, but because he had a clear discernment of, and a vivid faith in, its profound truth. His witches are a hybrid progeny; partly rulers of nature, and belonging to the nocturnal half of this earthly creation; partly human spirits, fallen from their original innocence, and deeply sunk in evil. They are the fearful echo which the natural and spiritual world gives back to the evil which sounds forth from within the human breast itself, eliciting it, helping it to unfold and mature itself into the evil purpose and the wicked deed. . . .

Their flattering promises do but represent the cunning self-deception which nestles within the guilty bosom, and by glittering hopes and self-deluding sophistry, keep up the courage for awhile, until at last the cheat is stripped of its disguise. The real criminal, who, as his actions show, has no will but for his own interest, is, by his very nature, solitary. Consequently, Macbeth and his wife stand alone on one side, while on the other are collected together against him the nobles of his kingdom, the whole State and people; and all the human race, in short. Accordingly, the moral of the action lies partly in this unavoidable and gradually deepening estrangement of the guilty one from God and all his fellows, and partly in the fearful rapidity with which the criminality of Macbeth swells and grows up from moment to moment by an intrinsic necessity, until it reaches its inevitable goal of retribution and death. For this reason, the Scottish nobles, Macduff, Lennox, Ross, Monteith, and Angus, with Banquo at their head, are necessary figures in the picture before us; their whole conduct—their first hesitation, and gradual abandonment of Macbeth—is sufficiently accounted for by the fundamental idea of the piece. Malcolm and Donalbain, on the other hand, are indispensable as the representatives of kingly power, and, therefore, of the objective authority of justice and morality, from which alone the ultimate restoration of law and order is to be looked for. On this account it was necessary that they should be rescued from the danger which threatened them. The organic unity and intrinsic necessity with which the whole action of *Macbeth* is gradually evolved out of the given characters and incidents, constitute, as in all other of Shakespeare's dramas, the beauty and perfection of the *composition*, which are reflected again with twofold splendor in the conclusion.

As the universal sinfulness of man is made from the very beginning the groundwork of the whole fable, so, in the conclusion, the power of sin is carried to its highest pitch, as it reveals itself objectively in the utter disorganization and helplessness of the whole nation, and subjectively in Lady Macbeth's aberration of intellect, and the moral blindness of her husband, equally bordering on madness, and passing at last into the mental weakness of despair. The terrible and horrible, and to speak generally, the unpoetical, element which is involved in the description of such men-

tal states has its justification in the present case, as in *Lear*, not only in psychological reasons, but also in æsthetic considerations, and in the fundamental idea of the piece. Although evil is thus made its own avenger, still, wherever it has struck so deep a root, true help and restoration can only come from the redeeming grace and love of God. This truth is embodied in the person of the pious, holy, and divinely gifted King of England, who, by his miraculous touch, diffuses the blessing of health, and who is here called in to rescue a neighbouring kingdom from tyranny and ruin. As, however, his holy arm and healing hand cannot consistently wield the sword of vengeance, he is represented by the noble, pious, and magnanimous Siward, whose son falls a sacrifice for the delivery of Scotland. By the aid of England, Malcolm and Donalbain, with the Scottish nobles, succeed in destroying this monster of tyranny, and in restoring order and justice to their oppressed country.

But it may be asked, where, in all the course of this tragic development, are we to look for any consolatory and elevating counteraction? Where is the necessity for the immolation of so many innocent victims, who, apparently at least, have no share in the represented guilt? Our answer must primarily be directed to the second objection. The tragic poet is not required to imitate history in all its length and breadth, but to condense its general features within a particular and limited space. Accordingly, he must be at liberty to introduce as many subordinate figures as may appear necessary, and to employ them as such, agreeably to the purpose he had in view in creating them. If, therefore, he introduces any personages merely as the passive objects of the actions and influences of others, and not as independent agents, it will be sufficient if he exhibit their fortunes and sufferings objectively only, while, from their subjective basis in their individual characters and pursuits, from which alone the true reason of their destiny is to be discovered, he does not attempt to account for it, except by a few slight hints and allusions. Of the latter, however, sufficient is furnished us by Shakespeare in the present piece. Thus the gracious Duncan does not seem to have fallen altogether blameless. This we are led to infer from the numerous revolts against his authority, which Macbeth successively suppressed. Whether they were the result of an arbitrary rule or injustice, or (as the chronicles assert from which Shakespeare drew his materials) of an unkingly weakness and cowardice, at any rate he is open to the reproach of unfitness for the duties of his office and state. His sons, again, expose themselves to the suspicion of having slain their own father by their precipitate, and, though prudent, yet most unmanly and cowardly flight. Banquo, too, evidently broods with arrogant complacency on the promised honours of his posterity, and so brings down destruction on his own head. Lastly, the wife and children of Macduff suffer for the selfishness of their natural protector, who, forgetful of his duty as a husband and father, has left them to secure his own personal safety. Accordingly, he is punished by the loss of all his little ones; while the fate that falls upon his wife is not altogether unmerited by the asperity with which she rails at her husband for his desertion of her. All, in short, both nobles and commons, are guilty. With a mean and selfish cowardice, and a sinful compliance, they overlook the lawful successor to the throne, and submit to the usurped authority of Macbeth. He who weakly complies with evil, involves himself in its guilt and fearful consequences. In such matters there reigns an intrinsic necessity, and the more imperceptible are its threads, the more inextricably do they seize upon and wind themselves round us. The fundamental idea of the piece is not merely illustrated in the characters and fortunes of Macbeth and his wife, but all the subordinate personages and incidents reflect it in a great variety

of light and shade. Throughout we meet the same sinful wilfulness and conduct under various modifications, and equally visited with sure but varying degrees of retribution.

An answer to the second of the previous objections satisfies, at the same time, the first also, in some measure. The tragical is not confined exclusively to the fate and fortunes of Macbeth, which form, at most, but one portion of it. The death of Macbeth awakens no other sensation than a painful conviction of the frailty of all human grandeur; certainly it suggests, in the immediate instance, no soothing or elevating thought, and does but breathe of eternal ruin and death. Mediately, however, it does give rise to higher and calmer feelings; this purifying and instructive result, however, is the other element of the tragical in this drama, which, at the same time, is closely and influentially connected with the first. Something, no doubt, is lost of force and effect by this division of the tragic interest; nevertheless, together the two parts make it complete.

By the sufferings which the crime of Macbeth brings upon all the other characters their own faults and weaknesses are atoned for, their virtue and resolution confirmed, and their minds purified, until at last they rise great and powerful and throw off the unworthy yoke which they had been in such criminal haste to accept. In the suicidal consequences of evil, as here exhibited, we may read the comforting and instructive lesson that ultimately victory is ever with the good.

In conclusion, we must make a remark or two upon the character of Malcolm. Consistently with the fundamental idea of the piece, whose design was to exhibit the vanity and inevitable ruin of human energy, will, and action, considered as the leading spring of historical development, whenever it resigns itself entirely to earthly objects, the action advances with extraordinary rapidity and a tearing haste. All is action; act presses upon act, and event upon event. The dark and supernatural powers, whose evil influence prevails throughout, would seem to have annulled the usual course of time. But it is only the irresistible sequence with which crime follows crime that can proceed with such rapidity. Good requires time and patience; the virtuous deed demands for its fulfilment much of forethought, mature preparation, and calm collectedness of mind. As if designing to call attention to this important truth, our Poet has placed Malcolm's lingering and thoughtful deliberation in direct contrast to the stormy and impetuous activity of Macbeth. It is almost superfluous to remark the truthfulness with which Shakespeare has here sketched the two principal forms under which the human will historically develops itself. Beautifully, indeed, has he painted these two forms of historical action. On the one hand, the hasty deed following close upon the heels of resolve, and like a hostile inroad, securing its end by desolation and dismay; on the other, a deliberation which anticipates and weighs all possible contingencies, from which the breaking of the boughs in Birnam Wood derives a motive and ceases to appear purely accidental, which precedes action by a long interval, and works out its end, however tardily, yet certainly. Furthermore, the historical significancy of the tragedy is obvious in all this. Even externally it is projected distinctly enough. The tyranny of Macbeth plunges a whole people in misery, and his crimes have set two great nations in hostile array against each other. There could not be a more pregnant and impressive illustration of the solemn truth that the evil influence of crime, like a poisonous serpent coiled within the fairest flowers, spreads over the whole circle of human existence, not only working the doom of the criminal himself, but scattering far and wide the seeds of destruction; but that nevertheless the deadly might of evil is overcome

by the love and justice of God, and good at last is enthroned as the conqueror of the world. Lastly, *Macbeth* is the tragedy in which, above all others, Shakespeare has distinctly maintained his own Christian sentiments, and a truly Christian view of the system of things.

H. T. RÖTSCHER (i, p. 140): In the seventh scene of the first act the task is set before the actor of portraying the progressive steps whereby, in Macbeth's mind, the moral barriers to crime are thrown down. Each speech of Lady Macbeth's is to a certain extent a successful assault against the stoutly-defended intrenchments of moral abhorrence. The memory of Duncan's graciousness, the appeal to the deep damnation of his taking off, the doubt of success, and the final decision to do the deed are successively unfolded as stages of development in Macbeth's character, and are clearly defined in this marvellous colloquy. The difficulty in acting it consists mainly in portraying a gradual victory over moral aversion, and in making manifest by the expression of the features and by the voice the opposition presented at each step. While Lady Macbeth is speaking, Macbeth's nature works restlessly on, and his face and gestures must therefore so far reflect that working that his words which follow must constantly reveal as a natural consequence all the previous emotion. . . .

Lady Macbeth's strength of purpose is exactly commensurate with her ambition. Whatsoever, in her hours of solitude, her imagination has fancied to be the end and aim of life, that she is ready, with a fearless, unwavering courage, to put into execution. She is therefore a foe to all half measures and indecision, because the price of the crime is thereby paid without obtaining inward satisfaction in exchange for it. Lady Macbeth's rôle in the composition of the drama is not only to clear away her husband's conscientious scruples, and to save him from vacillation, but also to *afford a lesson, in her own fate, of the eternal laws of the moral world.* It is by no means Lady Macbeth that enkindles Macbeth's ambition and aspirations to the crown; these were aroused by the meeting with the Witches, who, as we have shown, merely stirred up the desires which had been for a long time previously working in that heroic breast. Macbeth could not have been the hero of the tragedy had he received his first inspiration from his wife. She would appear as a mere instrument in the progress of the action, and afford no higher poetic interest if her rôle closed in hurrying Macbeth on to the deed. . . .

After all, this is the secret in acting Lady Macbeth: to permit, in the very midst of the intoxication of ambition, in the very midst of an iron resolution, those accents of nature* to be heard which betray a secret horror and the shattering of her nerves. Even when she seeks to restore to her husband his lost repose, and to banish terror from his breast, by assuming an air of gaiety, when she strives with tender care to ward off from him the ill effects of his horror at the sight of Banquo's ghost, even then we can detect in delicate touches the struggle of the powers of evil with her invincible human nature. And when Lady Macbeth tells her husband that he needs the season of all natures, sleep, her face and her voice unconsciously confess that her couch also sleep does not visit. The phrases with which she endeavors to restore Macbeth's self-command ought to be made to reveal, by the expression of voice and eye, that her life is approaching its destruction.

In the fifth act we behold the distracted woman. We are made aware of the changed aspect of Lady Macbeth's ruined life by the secret whispering of her at-

* 'Had he not resembled my father as he slept, I had done 't.'

tendants, which conceal what they forbode. Night-vigils of agony have furrowed her face, the wonted fire of her eyes has burnt out, a vacant stare betrays the mental desolation, her sleep-walking shows a restless, hunted soul. One thought alone is breathed from this torn breast, but one woe swells from the desolated depths. Everything is here stamped with the character of a completely involuntary agent; her accents betray the working of the spirit from the abyss that inexorably demands its victim. Over the whole scene broods that mysterious tone which intimates infinitely more than it directly says, and in which there hovers the grisly memory of the inexpiable past and the deadness of soul to all things temporal. The horrors of the past, like ever-present demons, close around the heart, the lamp of life flickers dim, and tells of the speedy end of a ruined existence. . . .

(*Die Kunst der dramatischen Darstellung*, p. 319, Zweite Auflage, Berlin, 1864): The appearance of Banquo's ghost is the direct result of Macbeth's state of mind; the ghost is therefore visible only to him. Everything around and about Macbeth is, for Macbeth, as though it were not; the instant that Banquo's ghost rises, he is completely transported out of himself, and is engrossed solely with the creatures of his brain. The difficult task which the actor has before him, when portraying the effect upon Macbeth of this apparition, is to make us feel in every speech addressed to the ghost that mental horror of the soul, that demoniacal terror of the mind, which communicates itself with irresistible power to every expression of the face and voice. The more conscious Macbeth becomes of this irresistible power, by the reappearance of the ghost, the more horror-stricken does he grow, until at last he is completely unmanned. The gradually increasing effect of this apparition depends, therefore, upon the power the actor has of unfolding the mental distraction, the growing discord, in the soul of Macbeth. Most actors endeavor to portray this climax by mere physical strength of voice, by struggling, as it were, to make a more powerful impression upon the ghost, whereas the mental horror at the sight of an apparition can only be made truly manifest by the intense strength of a terror which one strives to repress. It is not the heightened voice of passion, growing ever louder and louder, but the trembling tones almost sinking to a whisper, that can give us the true picture of the power of the apparition in this scene. It is Macbeth's vain struggle to command himself, and the dark forces constantly bursting forth with increasing power from his internal consciousness, that we want to see portrayed by the revelation of his mental exhaustion and by his control over face and voice, weakened by mental terror. Thus alone can this scene he produced as it was in the mind of the Poet; assuredly one of the greatest tasks ever set before an actor.

(*Shakespeare in seinen höchsten Character-bilden enthüllt und entwickelt*, p. 62, Dresden, 1864): There are certain inferences to be drawn in regard to the personal appearance of Lady Macbeth. She enters reading her husband's letter containing the first announcement of the sayings of the Weird Sisters. The mighty passion of ambition bursts at once in Lady Macbeth's imagination into full flame by these few lines; she appears well-nigh intoxicated with that emotion; her whole appearance ought to be royal, as one for whose powerful features and majestic bearing the diadem is the befitting adornment. Her countenance ought to display noble and energetic outlines, from whose every feature mean desires are banished; it should presage demoniac forces, with never a trace of moral ugliness nor aught repellant. The glittering eye betrays the restless, busy ardor of the disposition, while the finely-

chiselled lips, and the nostrils, must eloquently express scorn of moral opposition, and a determined purpose in crime. Her queenly bearing, as well as the nobility of all her movements, proclaims her title to the highest earthly greatness and power. Lady Macbeth's looks ought to enchain, and yet, withal, chill us, for such features can awaken no human sympathy, and can only disclose the dominion of monstrous powers. Lady Macbeth, therefore, will have the more powerful effect the more majesty is thrown around her person, because she will be thereby at once removed to a region in which all ordinary standards are dwarfed, for we have here before us a nature in which dwells a spirit made up of savage elements, and which reveals its own peculiar laws in its projects as fearfully as in its ruin.

HIECKE: In trying to find out the dominant idea of any profoundly poetical work it seems to me that we are especially liable to adopt this or that one-sided view, just in proportion as we study only *the hero*, or only the attendant *circumstances;* the former being surely less doubtful than the latter, because the circumstances represent merely the ground-work for the action of the characters; but if we are to arrive at a definite decision on the subject of the dominant idea, we must consider both of these elements together, which, to use one of Goethe's favorite similes, are to each other like warp and woof.

If then we regard this drama only from the first point of view, we might pronounce its dominant idea to be the representation of Ambition as a demoniac force seducing a noble hero to evil, depraving him more and more, until at last his own destruction, as well as that of others through him, is felt to be a just retribution. From the second point of view we might regard as the dominant idea, to glorify a well-ordered kingdom, by depicting the fearful consequences of treason. Neither of these two views would be untrue, but neither of them would present the whole truth. Any one who should adopt the first could be immediately dislodged from his one-sided and defective position by the question whether in the present case the power of ambition manifests and asserts itself in the circle of home, or of friendship, or in the moral sphere of a lover and his mistress, or in civil society. For in all these spheres that idea can be treated very dramatically, and yet that very sphere would be omitted within which that idea is here unfolded, viz., the sphere of state-craft. And thus, on the other hand, an outrage against royalty as against the Lord's anointed could in truth spring from internal factions, from hatred and dissension in the royal family, from an uncivilized familiarity with barbarous customs and the like, all of which are cases in which ambition either plays no part (as when some love intrigue is the spring) or else only a very subordinate rôle. All these situations would afford material for a drama, and each one would turn out utterly different from *Macbeth*, and yet in any case the idea that has been adopted must be carried out in the drama. Verily, between the idea and its development there would remain the same difference as between an outline and a perfect picture, but at all hazards the outline must be exact. Let us, therefore, combine both of these two views, and pronounce the idea, which is the moving power of our drama, to be: *the representation of ambition as a fiendish living force, driving on an heroic nature, that is possessed of high aims and capable of the grandest deeds, yet restricted by external barriers, to conspiracy against an anointed power, an established hereditary royalty, on fealty to which depends not only the prosperity of all, but the true, genuine happiness of the conspirator himself; hereby dooming countless numbers to destruction, as well as plunging the rebel himself into spiritual*

and, by the final moral concatenation, into physical ruin, but by these very means causing the power which has been outraged to emerge all the more gloriously.

G. G. GERVINUS (ii, p. 146): However criminal and violent this passion [ambition] may appear to us as it is developed in Macbeth, it is not in him from the outset; the strongest temptations were needed to stir it into a headlong activity.

Banquo is contrasted with Macbeth as a complemental character, and this contrast is revealed immediately in the effect on both of the witches' temptation. Banquo has the same heroic courage, as high deserts and claims as Macbeth; it is natural that the same ambitious thoughts should occur to the one as to the other. But in Banquo they spring up in a freer organization, capable of the sweetest modesty, and therefore they do not master him as they do Macbeth. When the latter is rewarded by his sovereign with favours, distinction, visits, titles, and power, Banquo has to be grateful for an embrace only, a mere folding to the heart. And the modest man replies: 'There if I grow, the harvest is your own.' Even the fruit of this small recompense he accords to the king. And then in an Aside, out of the hearing of his more favoured rival, he extols to the king the qualities of Macbeth, while the latter envies him from the very first on account of the prophecy in favor of his descendants as well as of himself. . . .

Lady Macbeth is more a dependent wife than an independent, masculine woman, in so far as she wishes the golden round rather for him than for herself; her whole ambition is for him and through him; of herself, and of elevation for herself, she never speaks. . . . We see in this marriage a union of esteem, ay, of deep reverence, rather than of affection. The Poet has not left this unexplained. She has had children, but has reared none; this may have added another sting to Macbeth's jealousy of Banquo; but the most natural consequence is that the pair are drawn more closely together and are more intent on the gratification each can afford the other. Our Romanticists have made Lady Macbeth a heroine of virtue, and Goethe rightly derided the foolish way in which they stamped her a loving spouse and housewife. Nevertheless, the relationship of the two to each other, after what we have said, may be supposed to be cordial, and, from the style of their intercourse, even tender. . . . When none of her golden expectations are fulfilled, when, instead of successful greatness, the ruin of the land and of her husband follows, then her powers suddenly collapse. Trusting in him, she could have endured forever the conflicts of conscience, of nature, and of a harrowing imagination, but, doubting him, she doubts herself also; like ivy, she had twined her fresh verdure around the branches of the kingly tree, but when the trunk totters, she falls to the ground; her iron heart dissolves in the fire of this affliction and of this false expectation. There have been regrets expressed that the transition in her from masculine strength to feminine weakness has not been more fully portrayed by the Poet. It was, however, no gradual transition, but a sudden downfall. . . .

It is very noteworthy that for the murder of Banquo Macbeth employs the very incitements which had wrought most effectually upon himself: he appeals to the manhood of the murderers. . . .

As far as regards poetic justice in the fates of Duncan, Banquo, and Macduff, there lies in their several natures a contrast to Macbeth's. . . . King Duncan is characterised in history as a man of greater weakness than became a king; rebellions were frequent in his reign; he was no warrior to suppress them, no physiognomist to read treason in the face; after he had just passed through a painful experience through

the treachery of the friendly thane of Cawdor, he at once, overlooking the modest Banquo, elevates Macbeth to this very thaneship, thereby pampering Macbeth's ambition, and suffers a cruel penalty for this blunder at the hands of the new thane, his own kinsman. The same lack of foresight ruins Banquo. He had been admitted to the secret of the Weird Sisters; pledged to openness towards Macbeth, he had an opportunity of convincing himself of his obduracy and secrecy; he surmises and suspects Macbeth's deed, yet he does nothing against him and nothing for himself; like, but with a difference, those cowardly impersonations of fear, the Doctor, Seyton, Ross, and the spying ironical Lennox, he suppresses his thoughts and wilfully shuts his eyes; he falls, having done nothing in a field full of dangers. Macduff is not quite so culpable in this respect; he is, therefore, punished, not in his own person, but in the fate of his family, which makes him the martyr-hero by whose hand Macbeth falls. . . . Macduff is, by nature, what Macbeth once was, a mixture of mildness and force; he is more than Macbeth, because he is without any admixture of ambition. When Malcolm accuses himself to Macduff of every imaginable vice, not a shadow of ambition to force himself into the usurper's place comes over Macduff. So noble, so blameless, so mild, Macduff lacks the goad of sharp ambition necessary to make him a victorious opponent of Macbeth; the Poet, therefore, by the horrible extermination of his family, drains him of the milk of human kindness, and so fits him to be the conqueror of Macbeth.

F. KREYSSIG (ii, p. 346): As regards wealth of thought, *Macbeth* ranks far below *Hamlet;* it lacks the wide, free, historic perfection which in *Julius Cæsar* raises us above the horror of his tragic fall. It cannot be compared with *Othello* for completeness, depth of plot, or full, rich illustration of character. But, in our opinion, it excels all that Shakespeare, or any other poet, has created, in the simple force of the harmonious, majestic current of its action, in the transparency of its plan, in the nervous power and bold sweep of its language, and in its prodigal wealth of poetical coloring. He who, to illustrate this last particular, should attempt to make a collection of the striking passages of this wonderful poem, would be tempted to transcribe page after page. He would hardly find himself under any necessity of making selections where all is so fine. With especial mastery the Poet employs the colors of nature and of place to heighten at critical points the interest of the action. It is here, if anywhere, that we may test the correctness of the idea that, for the true poet, nature is of interest only as the element in which man lives and moves. Shakespeare employs her various aspects in a two-fold manner, and with equally excellent effect in his tragic scenes. First, as an antithesis, or contrasting background for human action, and, secondly, symbolically, as a magic mirror, reflecting the appearances of the moral world in imaginative, ominous indefiniteness. Both kinds of representation abound in *Macbeth*. . .

We would not by any means adduce the Porter's conversation with Macduff as an example of tragic style, nor would we, in a hyper-romantic fashion, quarrel with Schiller as to the needlessness and inappropriateness of obscene passages to amuse a modern German public and afford it a respite in the intervals of tragic excitement. But let modern critits forbear to reproach the poet of a ruder age and of less sensitive nerves for offending the æsthetic sensibility of a later time with his rough, realistic expressions, in keeping as they are with the age described; after all, the coarseness is here only incidental; it by no means affects the general tone or tenor of the scene. The child, lightly turning away from its mother's coffin to

the breakfast-table and to his playthings, appeals to our natural feeling far more powerfully than the solemn visage of the undertaker in all the faultless propriety of his spotless cravat. We appeal to the enthusiasts in ideal art, whether the respectable solemnity of the secondary personages in the tragedies of the Weimar stage do not greatly resemble these same undertakers! . . .

The attempt has been made to regard and to represent this play of *Macbeth* as a symbolical transfiguration of the transition from Northern barbarism to Christian civilization. Macbeth accordingly stands before us as the representative of rude, unfettered nature; his English opponents appear as the heralds of a higher culture; his overthrow is interpreted as the triumph of a gentler age over the Titanic strength of barbaric heroes. Gervinus has developed this idea in his Shakespeare with equal genius and skill; but, as in his conception of the signification of *Lear* and *Hamlet*, he seems to me, however, to have taken a position hard to hold in view of a simple understanding of the text. It is true the English king is expressly styled by Lennox the 'pious Edward,' and commended for his clemency. But we hear nobler gentleness and humanity ascribed to the Scottish Duncan. Macbeth's foes have not the most distant thought of introducing new customs, or of changing the social order. They wish merely to 'give to their tables meat, and sleep to their nights.' It is only actual, personal need that forces them into the conflict. . . .

So Macbeth affronts us as, above all things, the man of action, of overpowering strength and resolution. Thus does the bleeding soldier, fresh from the ranks, depict him to the king. . . .

But this strength is not at all that of a common nature. It is the honest instinct of a naturally noble character which recoils from the first encounter with temptation, from the first sight of the Gorgon's head of crime. Thus the Poet paints it in his masterly way. . . .

With a keen, inexorable eye Macbeth examines the reasons that condemn his crime for ever: fealty to his liege, to his kinsman, the sanctity of his guest, the meekness of the gracious Duncan.

He does not, like Iago, provide himself with a philosophy of egotism. He does not persuade himself to despise the virtuous man whom he purposes to destroy. And later, amid all the horrors of his bloody career, he keeps wholly clear from that peculiarly Lucifer's sin, from the diseased, greedy endeavor to lighten the consciousness of his own worthlessness by increasing the guilt of his confederates. His wife's deliberate, seductive influence has poisoned his life for ever. He feels the torments of a guilty conscience as acutely as man ever did, and it will be seen how it was this consuming fire of suffering that supplied him with the force needed for the full developement of his character. But his tongue utters no word of reproach to his accomplice, the originator of his crime and of his misery. The man, in his strength, even deems it unseemly to allow his wife to share the terrible consequences of his first fatal act: 'Be innocent of the knowledge,' etc. . . .

We have before us no barbarian, still less, a callous adept in crime. He feels the enormity of his guilt with the pain and horror only to be found in natures still unweakened and uncorrupted. But his morality is, from the beginning, more the result of habit and feeling than of thought or will.

Whenever he rises out of the whirl of emotion and the fitful horror of crime to a calmer contemplation of things, we find him busied in weighing, not his own moral scruples, but the expediency of his violent deeds. His instincts as a man of honor, more than his sense of right, shrink from the deed. He would fain wear in their

newest gloss the golden opinions which he has bought before he exposes it to the hazard. . . .

But it is as a public robber, and not as a perjured traitor, that he appears before the judgement-seat of his conscience. He is the finest type that we possess of the old Northern barbarian. The ages of Teutonic progress produced whole races of chieftains whose careers and fates were determined by the same unscrupulous craving for power and possession. The impression these annals make upon us is the same as that produced by reading a chapter of Thierry's *Merovingian Kings*, which, with its correct impress of every feature, forms so great a contrast to the sentimental caricatures that, in the costume of the Northmen of the Middle Ages, play their parts in the poetry of modern romance. Equally imposing, but far more enigmatical, alas! is the character of his wife at his side. We hazard the contradiction which this 'alas' raises, of the established traditional admiration of this character, not indeed that we consider the fearful deformity and demoniac hardness of this woman to be unnatural and irreconcilable with the fundamental laws of psychological truth. We do not at all believe that narrower bounds are set to moral delinquency in the weaker sex than in the stronger. We do not undertake to put out of sight the fact that the very tenderness of woman's organization, when once in the power of evil, degenerates more rapidly and more completely than a coarser but stronger nature. We are prepared to allow the Poet full exercise of his right to draw all that is extreme and most violent in good, and also in evil, into the magic circle of his plastic genius,—but we feel the necessity of recognising the rule in the exception. The more complete the corruption, the more important to us is the knowledge of the process producing such an effect; and in Lady Macbeth we seem to miss the dramatic intuition of this process. In a word, the wife of the thane of Glamis comes before us, from the first, as an accomplished adept in crime, a being, compared with whom, the soldier, unscrupulous in his ambition, but not yet entirely hardened, shows almost like sentimental innocence. A careless hint of Macbeth's hopes suffices for her to seize the whole idea of the murder without a trace of scruple or inward conflict. The easy good-nature, the 'milk of human kindness' in her husband, is her only concern; and immediately, when the opportunity comes unexpectedly, the image of the crime rises out of the chaos of undefined wishes, filling her, it is true, with the horror which seizes even the strongest in the actual presence of whatever is monstrous in imagination, but with none of the natural abhorrence of conscience at the approach of inexpiable guilt. . . .

And we are to accept all this horrible speech ('I have given suck,' etc.) as a complete, accomplished fact, as something which is as natural as womanly pity and womanly love. We do not see the trace of a struggle preceding this fiendish resolution. We can hardly reckon as such the fact that the heroic lady nerves herself to the task by means of a powerful draught, or that other fact that she would have struck the sleeping king but for his likeness to her father; rather should we ascribe both incidents to physical weakness than to any prompting of pity. And after the deed she maintains her full self-possession. Her nerves flinch not before the terrible fact at which the obdurate soldier starts back. Calmly she re-enters the chamber of horror to secure to her husband—and to herself—the fruit of the king's death through the judicial execution of the grooms. Her appearance has the repose, the assurance, and firmness of natural feeling, while she appears to us and to herself the personation of the most daring rebellion against every principle of society and of nature. . . .

Macbeth murders Banquo from a belief in that very oracle which made it evident that the murder would be futile. This is again apparent when the ghostly apparition warns him against Macduff, although the very next prophecy appears to deprive the warning of all point. The old logic of passion, and an evil conscience! It is also remarkable how Macbeth's heroic nature, as soon as the weakness of his first terrible excitement is over, occupies itself, with ever-increasing power, in the new and fatal course upon which he has entered, while the unnatural over-estimate of her powers breaks down his masculine wife before the disappointment of her hopes. . . .

Even the worst disenchantment of all, the discovery of the malignant cunning of the last oracle, does not wrest the sword from his hand. He pays, as a man, his fearful penalty, and we have to confess that long before Macduff's sword reaches him he has tasted the bitterest punishment, and that the worst dissonances are at an end. The sharp, bloody remedy of the terrible soul-sickness reconciles our æsthetic, as well as edifies our moral, nature. To express in few words our judgement on the tragedy of *Macbeth*, we find it penetrates less deeply than *Lear*, *Othello*, and *Hamlet* into the mysterious region where thought decides both deed and destiny. Its central life rests less in the moral and spiritual consciousness, and its logical developement, than upon the unalloyed strength of that feeling which binds the individual, though he be the strongest, to the laws that govern our race. But the conflict between this feeling and the overpowering, selfish impulse, its defeat and its inexorable, all-destroying revenge, is pictured in this poem with unequalled power. And, as feeling and action are more under the control of the art of the poet than the mysterious working of the thought that mediates between the two, so this wonderful drama surpasses every other creation of old or modern times, by the enthralling splendor of its poetical coloring, and by the irresistible force of its dramatic and scenic effect.

J. L. F. Flathe (ii, pp. 9–167): Shakespeare's Macbeth at the moment when he first appears in the tragedy thinks of murder and of nothing but murder. . . .

The devil visits those only who invite him in. A fall from grace is the result of man's alienating his heart from the Being to whom his love should belong. Only when man has driven forth from his heart its inborn purity, and wilfully opened the door of his inner world to demons, does evil acquire vitality within him, and find expression in action. These are the actual, oft-repeated thoughts of Shakespeare. He never entertains the idea that the devil can be the lord and master of our existence. On the contrary, it is said in *Macbeth*, as we shall hereafter show, that all the power of hell has been crippled.

Schlegel, with great coolness and self-complacency, has copied what he found in Steevens concerning Banquo. Consequently he declares that Banquo preserves all his purity and honesty of purpose, unaffected by the infernal suggestions to which poor, gallant Macbeth succumbs.

But we are constrained to ask, what devil gives the devil such power over this poor devil of a Macbeth, that he is so immediately led astray, while we see, in the case of Banquo, that any man who chooses can easily withstand the devil? . . .

In common with all human-kind, Macbeth was at the first, if not honest, at least not dishonest, for good not evil is original and innate in us. It is true it must be elevated and ennobled by that free will, without which no conflict with evil is possible. Macbeth's position in life was an exalted one. Sordid want and poverty could not so nearly approach him as to lure him from the path of duty and virtue. Power

and honor, on the contrary, attracted him to remain true to the Right. Their increase, with promise of calm enjoyment, would be the result of that adherence to it, to which he was still more constrained by his rich and varied mental endowments.

But in spite of every incitement to good, Macbeth gradually pursued the path of evil. He turned aside from the wisdom which is love of the Divine, renounced the morality which consists in a life of intellectual activity, and even abjured conscience in its prime and essential significance, the peculiarly human attribute of humanity. Thus he rendered all his knowledge not only empty and unproductive, but it was a positive torture to him. Macbeth was disposed to sensuality and sensual delights. They did not seek him, they did not thrust themselves upon him, he summoned them to him. He followed a path that we have seen trodden by millions upon millions of our race. For ever and aye, through centuries, through cycles of history, man has fallen into the same error of supposing that the life of our life is to be found in the miserable gratifications of sense, of believing that sin, frivolity, and wine must be aids in attaining and holding fast sensual delights.

At first, Macbeth contented himself with the lesser pleasures that the world of sense can afford. His joy lay [IV, iii, 69, 70] in luxury, wealth, and women, often most miserably won. In addition, aware that evil often attains its ends more speedily in virtue's mask, he made hypocrisy his constant study. The tragedy shows him to be an adept in it. With murder in his heart, he addresses the fairest words to him whose death is the aim of all his energies. He can give utterance to a lament that sounds almost genuine, over the corpse of his victim, and comfort himself as if this death had wrung his very soul. The tragedy shows us Macbeth from the first as a crafty and practised hypocrite, and although German æsthetic criticism in particular declares that the Poet here portrays a noble, heroic nature, degraded by crime, there is not the faintest trace of any such to be discovered in the piece itself, although searched for with the aid of a hundred thousand spectacles. . . .

Thus Shakespeare, who always clings firmly to the realities of existence, carries out his poetic fable of Macbeth. Unsatisfied by the smaller honors that he has attained, Macbeth casts his eyes upon the highest of which he knows, a royal crown. This only, he believes, can content him. It rests upon the head of a reverend old man, and Macbeth has not the shadow of foundation to a claim upon it. But trained by previous crime, his feelings already blunted, his heart already hardened, he resolves immediately to attain it by murder. He takes an oath to commit it as soon as time and opportunity, which can readily be arranged, should prove favourable. The tragedy repeatedly refers to this oath, which dates from a time previous to its commencement.

But the murder of a king, particularly if it has for its object the attainment of a crown, is no small matter. The scaffold and the sword of the executioner might well be the answer to a demand for earthly dominion made after such a fashion. Macbeth, therefore, is a prey to anxiety, and looks about for aid and support. Then he encounters the witches upon his path; and they are to appear to him again at a later period. Macbeth does not deceive himself with regard to them; he knows that they are infernal spirits, but he makes friends with them because through them he hopes to steady the ground beneath him, if only during his earthly existence. And thus the evil that was within him strides on to the limits ordained for it, and the sense and significance of the poetic fable and tragedy are first revealed to us. A gigantic presentment of human sin is unfolded. For the sake of the miserable delights of this world men will cast their humanity into the dust—rebel against their

true selves, outrage divinity, nay, if they could, sell themselves to the devil.* In Macbeth is manifest in especial that characteristic of human nature that is always, although perhaps not to the degree shown in this instance, conscious of wandering in paths of error that can only lead to destruction.

Macbeth had probably long revolved in his own breast thoughts of murder and the ambitious hopes connected with them. But man is a social and sympathetic being. Macbeth needs a human breast in which to confide, that can revel with him in his dreams of future grandeur and magnificence. And to whom could he more prudently turn than to his wedded wife, who was to share with him the crown *he* hoped to *win?* And yet such a confidence even to a wife is a serious, if not a dangerous affair. Macbeth can only have brought himself to reveal his murderous design to his spouse in the certainty that it would find welcome lodgement with her.

Thus Lady Macbeth makes her appearance as the second tragic figure in the poetic fable. German æsthetic criticism, following the lead given it in England, will have it that Lady Macbeth seduced poor, gallant Macbeth to commit the murder, because she was an evil woman, familiar with crime, in fact, more a tiger than a human being. Now, since no human being comes into the world a tiger, certainly German criticism, especially since it lays claim to such immense erudition, ought to declare by whom the Lady has been led astray and transformed to a tiger. But it eludes the trouble of such a revelation, and insists that its assertion that the Lady was a tiger shall be satisfactory. The tragedy itself proves as clearly as daylight that Shakespeare, if he thought of seduction at all, did not dream of it as practised upon Macbeth by his wife. If there were any hint of such arts, born as they are of the slough of pseudo-rationalism, it might far sooner be shown that the lady was seduced by her husband; at least some apparent proofs in support of such an idea might be gleaned from the drama.

Like Macbeth, Lady Macbeth is self-corrupted. And once corrupt, she is worse than her husband. Nothing is more natural than this. A degenerating woman always falls lower than a man, because greater force of evil intent is necessary to overpower a more exquisite innate purity. Lady Macbeth has already committed a number of minor crimes when Macbeth imparts to her his regicidal schemes. She exults in them as he had anticipated, and the pair are henceforth linked firmly together by the bond that so often unites criminals for mutual advantage.

Because, as a woman, Lady Macbeth falls lower than a man, she is more intent on murder than murderous Macbeth himself. She affronts the deed more boldly, setting at naught minor considerations that present themselves to him. The relations presented by the tragedy are thus perfectly clear. . . .

It is true, Banquo has not attained the colossal greatness and firmness in evil that belong to Macbeth and Lady Macbeth, but he is morally well prepared for deeds of darkness. He will not seek out sin in its lair, and bind himself by an oath to create an opportunity for crime, but should such an opportunity with fair promise of reward present itself, he is not the man to refuse to take advantage of it. Banquo is not aware of Macbeth's murderous intent towards the king, but he knows his comrade in arms, and feels that he would not shrink from a bloody deed if any great advancement were to be attained by it. . . .

[After witnessing Macbeth's emotion at the salutations of the witches, and clearly

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* They go in the way of Cain and run greedily after error for the sake of worldly enjoyment, and perish in confusion.

discerning his intentions of making them good, an] honest man would have made it his task from that moment to prevent the commission of a great crime. A virtuous, nay, even a tolerably upright Banquo would have espoused a double duty. On one side, King Duncan should have been, at first gently, and then as danger threatened firmly and decidedly, warned against an easy security, an unconditional confidence. On the other side, there was Macbeth to be gravely, perhaps menacingly, advised. And how easy a task would this last, at least, have proved for Banquo! Could he not say to Macbeth: 'I have heard the witches promise you a royal crown, I see the tumult of agitation excited within you—guard against any thoughts of verifying the prophecy by violence, above all, take heed not to meditate evil towards our reverend King. I hold you responsible for his safety: should he die and I suspect you as the cause of his death, stand in awe of my unflinching testimony, my avenging sword.' But Banquo in neither case does what, as matters stand, the merest sense of duty, of honor, and of virtue requires of him. On the contrary, he comports himself precisely as the witches, as evil spirits, would have him, since he neglects everything that could delay Macbeth in his criminal career. The witches desire that Macbeth should be free to act, to murder—they desire that Banquo should place no obstacle in the way of his murderous intent; and their desire in both cases is fulfilled.

If Shakespeare had any idea of a seduction from the path of virtue, surely it must be maintained that both Macbeth and Banquo were the victims of the witches. It is ridiculous for German æsthetic criticism to talk so much of an uncorrupted Banquo.

Banquo believes that, if the prophecy with regard to the royal honors of his posterity be true, Macbeth must first be king—the sceptre must fall into his hands for a while. At least the witches point to such a course and sequence of events. Therefore he abstains from working for Duncan or against Macbeth. He will do nothing that may interfere with the future greatness of his line. If worldly affairs run smoothly, men do not greatly trouble themselves as whether or not they are adulterated by something of the devilish element.

In the legend, Banquo's sympathy with, nay, complicity in, the murder of Duncan is made perfectly clear. This it was the Poet's task to do away with. He transforms Banquo's crime into one which consists in remaining silent, in refusing to act —and thus to a degree veils it. . . .

When Macbeth says: 'Speak, if you can.—What are you?' it must not be inferred that he has just met these evil beings for the first time. Witches can take upon themselves a variety of material forms. Macbeth may not have seen them before in their present shapes. By his question he wishes to ascertain if these apparitions belong to the class of evil spirits with which he is familiar. In this very scene there is proof that Macbeth is well acquainted with witches and their kind. . . .

This warning, 'oftentimes to win us to our harm,' etc., comes oddly enough from the lips of a man who has just questioned the witches himself with such haste and eagerness. Here we have the first glimpse of the deceit and falsehood practised by Banquo upon himself. . . .

Banquo would so gladly esteem himself an honourable man; therefore he warns Macbeth, although as briefly as possible, against the devil. He knows that a mere warning will avail nothing, but he ignores this, wishing to be able to say to himself, when Macbeth has attained his end, 'I am guiltless, I warned him against the devil.' Had Banquo been really true, how differently he would have borne himself! . . .

When Macbeth says, 'Come what come may, Time and the hour run through the roughest day,' he for the first time resolves to murder Duncan. His second resolution starts into life when the King announces the Prince of Cumberland as his successor. . . .

One word of caution from Banquo [when the King was lavishing honors upon Macbeth] would have sufficed to establish measures that would have made it impossible for assassination to find a way at night through unclosed doors. But Banquo takes good care to speak no such word. A villain at heart, he does nothing to impede the fulfilment of crime. . . .

Almost every line of the tragedy shows the falseness of the German æsthetic criticism which prates smoothly on about the evil seed first sown by the witches, and developed to murder in the Castle of Macbeth. On the contrary, every line goes to prove that evil has been long contemplated there, and has only awaited a favorable opportunity.

Banquo enters [II, i.] with his son Fleance, who holds a torch. Will not the man do something at last for his king, take some measures to prevent a cruel crime? Everything combines to enjoin the most careful watchfulness upon him, if duty and honour are yet quick within his breast; and here we come to a speech of Banquo's to his son to which we must pay special heed, since upon it the earlier English commentators, Steevens among them, have based their ridiculous theory that in this tragedy Banquo, in contrast to Macbeth, who is led astray, represents the man unseduced by evil. Steevens says that this passage shows that Banquo too is tempted by the witches in his dreams to do something in aid of the fulfilment of his hopes, and that in his waking hours he holds himself aloof from all such suggestions, and hence his prayer to be spared the 'cursed thoughts that nature gives way to in repose.'

A stranger or more forced explanation of this passage can hardly be imagined. It is true that somewhat later in the scene, after the entrance of Macbeth, Banquo speaks of having dreamed of the witches, but that has not the faintest connection with these expressions. He is neither alluding to the witches nor to a former dream, nor to dreaming at all, but he is thinking of the sleep that awaits him and the thought that may visit him in it. A merely superficial reading of his words declares decidedly against Steevens's interpretation of them; and their whole meaning and connection are still more opposed to it. It is impossible that Banquo should be incited, either waking or dreaming, by the witches to action in aid of the fulfilment of his hopes. What direction could such action take?

Banquo's hopes for his lineage can only be furthered by the removal of Duncan and by Macbeth's accession to the throne. In the existing state of affairs nothing is necessary to effect both these ends, upon Banquo's part, but that he should do nothing for Duncan or against Macbeth. And he has faithfully remained inactive; he has exactly obeyed the unspoken injunction of the witches to pay no heed to the voice of truth, of duty, nor of honour. Therefore it is clearly impossible that the witches should come to the sleeping Banquo to require anything more of him than what he is already doing. He opposes no obstacle to the murder. What more can the witches require of him?

The passage in question, therefore, must be elucidated more naturally, and more in harmony with the whole. As he has already done, Banquo here [II, i.] endeavours as far as possible to assert his own innocence to himself, while, for the sake of his future advantage, he intends to oppose no obstacle to the sweep of Macbeth's

sword. It is, therefore, necessary that he should pretend to himself that here in Macbeth's castle no danger can threaten Duncan nor any one else. Therefore his sword need not rest by his side this night, and he gives it to his son. He must be able to say to himself, in the event of any fearful catastrophe, 'I never thought of, or imagined, any danger, and so I laid aside my arms.'

And yet, try as he may, he cannot away with the stifling sensation of a tempest in the air, a storm-cloud destined to burst over Duncan's head this very night. He cannot but acknowledge to himself that a certain restless anxiety in his brain is urging him, in spite of his weariness, to remain awake during the remaining hours of the night. But this mood, these sensations, must not last, or it might seem a sacred duty either to hasten to the chamber of King Duncan or to watch it closely, that its occupant may be shielded from murderous wiles. To avoid this, Banquo denounces the thoughts of Macbeth that arise in his mind as 'cursed thoughts.' So detestably false are they that a merciful Power must be entreated to restrain them during sleep, when the mind is not to be completely controlled.

With every change in the aspect of affairs Banquo's self-deceit appears in some new form. Banquo here banishes his thoughts from his mind, or rather maintains to himself that he has banished them, or that he must banish them because they do injustice to noble Macbeth, whom, nevertheless, he has thought it necessary to warn against the devil. . . .

The rôle that the porter, in his tipsy mood, assigns himself, and the speeches that he makes in character, stand in significant connection with the whole tragedy. Awakened by the knocking at the castle gate, he imagines himself porter at the entrance of hell. And this brings us to the central point of the drama, wherein is revealed to us the deepest fall made by man into the abyss of evil. For those who, like Macbeth, plunge into it, voluntarily and knowingly, the other world can unclose no garden of delights; an allegorical hell awaits them.

Therefore it is of hell that the porter speaks: and therefore it is that the Poet makes him speak thus. But Macbeth is not the only one who goes this way; men press hither in crowds, and often take the greatest pains and trouble not to avoid the entrance to this place of punishment. And so the porter grumbles that there is such a constant knocking at the gate of hell, and that crowds of all conditions stand without, who have journeyed along the primrose way to the everlasting bonfire. As he enumerates the various kinds of guests at this gate, he mentions equivocators, traitors who juggle with the Highest, who swear by this to-day, by that to-morrow, pursuing their wiles beneath God's protection and invoking his aid.

Some of the earlier English critics most oddly opine that the Poet here intended an allusion to the Jesuits. How could so great and ingenious a poet dream of interpolating in his work so foreign a subject? The porter's speech evidently hints at Banquo. As if by chance, the man imagines waiting for admission at the infernal gate just such another as Banquo; one who, like him, would fain shelter his treacheries behind the name of God taken in vain. Banquo did that when, in gross self-deception, he implored the 'merciful powers' to restrain in him his perfectly just thoughts of Macbeth, which he would fain persuade himself are 'cursed.' . . .

Lady Macbeth appears as the second figure of the tragedy. After a few words, uttered with difficulty, she falls down in a swoon and is born off the stage. Any child could declare that this swoon was only feigned to avoid all further embarrassment. But it must not be imagined that there is any feigning here. The Poet, in Lady Macbeth, gives another view of human nature steeped in sin from that por-

trayed in Macbeth himself. In her, as her former dreams prove mockeries and unreal, the whole mental organization receives an annihilating blow from that first deed of blood, beneath which it may stagger on for a while, but from which it can never entirely recover. For one moment, immediately after the deed, Lady Macbeth can overmaster her husband and stand defiantly erect, as if to challenge hell to combat. But this was but a momentary intoxication; it is even now over. She is already conscious that she can never banish from her breast the consciousness of her crime; she has found out that her wisdom, which spurned at reflection, is naught. The deed that she has done stands clear before her soul in unveiled, horrible distinctness, and therefore she swoons away. .

Divine sorrow has not yet found entrance to her breast, but it is approaching. She will still try to maintain herself firmly in the path upon which she has entered, but with the progress of events, even her desire to do so will become weaker and weaker. . . .

And Banquo [III, i, 21, 'Let your Higness command upon me,' etc.] can declare firm, unalterable fealty to the very man whom to himself he has just accused, almost in so many words, of attaining the throne by the assassination of his royal master! Such a declaration could only have been made by one whose own heart is closely allied to evil. The emotion excited in Banquo's breast against Macbeth must become stronger. He feels obliged to invent fair words to conceal his secret. The hypocrite Macbeth is served with hypocrisy. . . .

It is not without significance that in this scene [III, vi.] there is frequent mention of most pious men and holy angels. Such mention is meant to remind us that there is a moral force always present in the world, ready to come forth victorious in its time and place. . . .

Macbeth enters [IV, i.] and bears unmistakable testimony to the fact that he has been familiar with this company long before the beginning of the tragedy. He needs not to inquire the way leading hither, he knows it already.

RÜMELIN (p. 68): The dramatic treatment in *Macbeth* offers but small scope for realistic criticism, since from beginning to end the drama is enacted in the mythological region of hoary eld, and supernatural powers are employed, against which there can be no pragmatic criticism. This freedom the Poet had of course the same right to use as had the old tragedians, or Goethe in his *Iphigenia*, when they transported us to the land of the old gods and legendary demigods. If, however, the weird sisters are not to be considered as real, as the majority of Shakespeare critics would fain persuade us, but only as the hero's visions, like the Ghosts in *Richard III.*, merely external manifestations of mental experiences, desires, and torments, then indeed the critic from the realistic point of view would have to assert himself with redoubled power, and the action of the tragedy would be utterly inconceivable. But this conception rests upon the weakest of arguments, and is opposed to every natural interpretation.

One essential point is clear—namely, that the witches foretell the future, and with an accuracy that does not fail in the very smallest particular. Of all their prophecies, only one, that he should be king, has any previous lodgement in Macbeth's breast; that the crown should descend to Banquo's children, of whom the last two should bear two-fold balls and treble sceptres, that Macduff should slay Macbeth, that Birnam's wood should come to Dunsinane, and the like, are not for a moment to be conceived of if we adopt that interpretation. These weird sisters had, in sooth, no

control over Macbeth; their prophecies no more annihilated his free-will than the oracles of the Delphic god debarred Œdipus from being a free agent. That Banquo stood in a different relation to these prophecies from Macbeth, whereon this interpretation lays so much stress, does not in the least change the state of the case. Moreover, the tenor of the prophecy which referred to him was not of such a nature as called for any action on his part. It was readily conceivable, since he himself belonged to the royal family, that his descendants should wear the crown: as far as he was concerned he could neither aid nor hinder it. Clearly enough, indeed, does the Poet depict his witches not as divine, creative beings, bearing sway over man, but as devilish ones, leading him into temptation and delighting in evil. That the Poet must have conceived of them as creatures real and supernatural, and prescient of the future, no unprejudiced reader will have the least doubt. . . . A poet has an undisputed right to choose for himself the scene of his dramatic action. If he transport us to a world of pure or only partial fantasy, we must follow him thither and give due credit to all the imaginary conditions which he devises for us; but if he transport us to real and historic ground, then he himself must respect the laws which there bear sway, and must submit himself to the criticism which they sanction. Thus alone shall we be able to understand Shakespeare's *Macbeth* in all its magnificent beauty; but not if we resolve the forms, to which his imagination imparts in the realm of poetry a real existence, into vague, mongrel things of vision and convenience. Under such conditions there is little to be said against the action in *Macbeth*. There are, perchance, a few trifling gaps in the action; for instance, the instantaneous flight of the two Princes after Duncan's death is noticeable and not sufficiently accounted for. Also, the incentive to the murder of Banquo is not wholly satisfactory. Since Macbeth is childless, and Banquo belongs to the royal race, the thought that Banquo's descendants should be kings could convey nothing shocking nor intolerable to Macbeth; moreover, he must take the prophecy of the witches as a whole, without being permitted to bring to naught any particular item of it that he pleased. We must have recourse to the excuse that in the soliloquy where he resolves upon the murder, Macbeth contemplates the possibility of his having sons, or else, which is more likely, that the Poet, who in this place also may have written from scene to scene, forgot in this passage what elsewhere he has expressly stated, that Macbeth was a childless father.

More serious difficulties occur in the character of Lady Macbeth. Her demeanor before the deed and after it appears to violate that psychological law of essential unity and consistency of character to which Shakespeare in general, although with some exceptions, adheres. The workings of conscience in her case are magical and demoniacal, and not psychologically conceivable. Whether or not we conceive of conscience as an innate, or as an inculcated, belief in the absolute obligation of certain rules in human life, there still remains a something in the consciousness, a quality or a force, which can work only in harmony with the law of all forces. Whenever, then, we find that the memory of a criminal act, however successful and enduring in its issues it may have been, awakens a repentance and moral detestation so consuming that for no single instant is it absent from the mind of the criminal, and that self-abhorrence leads to insanity and suicide, then we may properly assume for such a character a susceptibility to moral emotions of no common strength. Furthermore, it is conceivable that with such a susceptibility there may coexist a proneness to the blackest of crimes; for in the same breast passions and desires of a different and far more violent nature may be harboured; but in this case it appears

to us to follow of necessity that we must be made to see how, in the moment of a lawless deed, the voice of conscience is drowned, thrust down into a corner of the heart, overwhelmed by the tempest of stormy passion. But that ice-cold reasoning with which Lady Macbeth enkindles her husband to the most horrible of crimes, and sneers at the promptings of his conscience as though they were despicable, womanish weakness; the barbarous roughness with which she speaks of plucking her nipple from the boneless gums of the babe smiling in her face, and dashing its brains out; the wild strength with which, after the deed, she encourages Macbeth and spurs him on,—all this appears to us unreconcileable with what we have laid down. It is not till late that the Eumenides enter into her, and like Demons from without, whereas the Poet ought to have shown us how all along they were lurking in ambush at the bottom of her heart, and how the violence of their onslaught can be calculated by the long and powerful pressure to which the nobler emotions were subjected.

In the character of Macbeth, wonderfully and strikingly as he is depicted, we miss something also. Before he falls into temptation he is represented by the Poet as of a noble nature, as we gather not only from his own deportment, but more clearly from the esteem in which he is held by the king and others. We have a right to expect that this better nature would reappear; after his glowing ambition had attained its end he ought to have made at least one attempt, or manifested the desire, to wear his ill-gotten crown with glory, to expiate or extenuate his crime by sovereign virtues. We could then be made to see that it by no means follows that evil must breed evil, and that Macbeth must wade on in blood in order not to fall. But from the very first meeting with the witches Macbeth appears like one possessed of all the devils of Hell, and rushes so like a madman from one crime to another, that the nobler impulses of former days never for one moment influence him. Here too, as frequently elsewhere, Shakespeare exaggerates the contrast, and the effect, at the expense of psychological truth; for, to completely subvert the fundamental basis of a character assuredly partakes, always and everywhere, of the nature of untruth. Without the idea of consistency we can conceive of no development either in nature or man. . . .

And yet all such criticisms cannot keep us from pronouncing Shakespeare's *Macbeth* the mightiest and most powerful of all tragedies.

Moritz Petri, Pastor (p. 38): No poet possesses such a profound knowledge of the dark side of human life, and none has laid bare its depths to us so strikingly, as Shakespeare. He knows how the stealthy tempter invades the heart, by what struggles he enters in, by what path alone lies salvation, and what inward and outward wretchedness he who knows not how to find this path must endure until he perishes under the sorrows of life; and all the most celebrated and greatest of Shakespeare's dramas bear the inscription in clear characters, 'the wages of sin is death.' . . . But in order not to miss the key to the tragedy of *Macbeth*, we must, first of all, acknowledge that there is outside the world of man a realm of demons whose dark, secret powers seek to gain an influence over human souls, and do gain it, except so far as they are opposed; and thus it happens that this Satanic band is known and sought after by man, or is unknown and undesired, and its influence is only bewailed without the sufferer's having the strength to withstand its power.

This definite conception and recognition of a spiritual realm, whose influence over human souls is full of malignity, woe, and terror, is to be found in all periods of

human history, and in all stages of civilization. Evident traces of it have been discovered among the ancient Egyptians at the time of the Pharaohs. It runs through the system of Hindoo philosophy, again emerges in the world of antiquity, and is to be discerned throughout all Germanic heathendom, and reappears in the Australian and American races. It would be passing strange if this primitive and universal belief in the existence, and in the secret influence, of an evil, spiritual world were a mere fancy, as modern times would fain have us believe. . . .

In a word, Shakespeare is penetrated with the truth, of which we have proofs over and over again in the Bible, that there is a secret world of evil spirits that with Satanic cunning lie in wait for human souls, conquering the unguarded heart and rejoicing in hurling their victim to the dust in the misery of sin. Under this weight of demoniac influences lies Macbeth when the drama opens, however much he may struggle against it. . . .

There are two points which Shakespeare especially emphasizes for us in the character of Macbeth. Before the deed we mark the insidious approach of the tempter, and the terrible conflict with the powers of darkness, and then, after the deed, the strength of an evil, unappeased conscience, which in the struggle to assure and to protect itself, advances from one ill deed to another until the edifice of bloody crimes topples headlong with a crash. If we follow up these two phases of the drama, we clearly enough perceive that Macbeth had for a long time fostered his ambition with the thought of his possible possession of the throne, although the bloody path to it may have seemed to him far distant. Moreover, a heavy dream * of the murder of the king had lately caused him much anxiety.

In the first scene of the last act Shakespeare shows us how heavy is the weight of an unexpiated crime, and what a failure follows every human soul who enters into an alliance with the powers of darkness. Lady Macbeth seemed to be so steeled against all assaults of an evil conscience, and seemed to wield so complete a power over herself and her bad actions, that she might have bid defiance to all Hell. But over against all her attempts of a proportionate power in evil-doing stands the saying of the Apostle in its full force: 'Be not deceived; God is not mocked.'

H. Freiherr v. Friesen (*Jahrbuch der deutschen Shakespeare-Gesellschaft*, p. 224, 1869): Whether, as Mrs Siddons thought, Lady Macbeth, according to her Celtic nature, is to be conceived of as a blonde, or, as others have been inclined to think, as slender and graceful, appears to me of little importance; I have repeatedly found that when the part is well performed, one is indifferent to much in the personal appearance of the performer. Only I cannot imagine either Macbeth or Lady Macbeth as at all advanced in age. That he himself has not yet entered upon full manhood is evident from many particulars in his rôle. But, above all things, I consider the wonderful interest, which the whole man inspires, not at all in accordance with a ripe age, although there is nothing less likely than the idea that he was a youth. But if Macbeth stands, as I suppose, at that period of life when the sudden outbreak of the most violent and dangerous passions is most probable, then Lady Macbeth may be naturally regarded as having not yet reached the position of a matron; and I am confident that the earlier custom of playing this part rather in the

* Our excellent Pastor is here misled by Tieck's translation, who renders 'My thought whose murder yet is but fantastical' by 'Mein *traum*, dess Mord nur noch ein Hirngespinst.'—Ed.

style of a lady in the meridian of life has contributed not a little to establish the too hard opinion, in comparison with which the representation of Lady Macbeth in a more youthful and fiery manner is much more advantageous to the effect of the whole drama. . . .

In order to be still more fully convinced how senseless the plot to murder the king was, we must bear in mind that from the moment when Duncan named his oldest son, Malcolm, Prince of Cumberland, Macbeth was greatly embittered, as that was an obstacle between him and his aim. Why does he not think, when in consultation with Lady Macbeth, that he cannot reckon unconditionally upon becoming king at Duncan's death? Schiller appears to have perceived the difficulty, for when Lady Macbeth swears that she could kill her suckling, he inserts fifteen lines, in the first five of which he makes Macbeth bring forward this obstacle, and then Lady Macbeth, referring to the unwillingness of the proud Thanes to be 'subject to a weak boy,' presents a picture of the future, in which Macbeth must be king. I do not for a moment doubt that Shakespeare conceived of Macbeth and Lady Macbeth as so drunk with passion that neither was capable of appreciating this obstacle. Certainly the whole picture of their mental state is impaired by ascribing to them any additional degree of circumspection. Indeed, I am disposed to believe that this interpolation of Schiller's, as it was manifestly suggested by a misunderstanding of the whole situation, and especially of the character of Lady Macbeth, has actually perpetuated the prevailing misconception of this point.

But perhaps my idea is a groundless one that both Macbeth and Lady Macbeth were thus bereft of all self-possession, and of course that their plot was thoughtlessly devised? Or was it not heedless to rashness in Lady Macbeth, as we learn from her own words, to steal through the chambers of the castle to place the daggers of the grooms for her husband, to look at the sleeping king, and at a moment too when there were persons still awake in the castle? for so it must have been, as Banquo still kept watch, conversing with Macbeth. Is this the way in which a woman of a deliberate, circumspect character would act? Mrs Jameson has portrayed the character of Lady Macbeth with exhaustive power, but I am free to confess that I cannot agree with her in giving Lady Macbeth credit for an uncommon degree of intelligence. I see rather in this rashness only a passionate power in executing a fixed purpose, which, as is shown in numberless cases, sometimes lends to women, corporeally weak as they are, an heroic indifference to danger, because the self-possession to meet danger is wholly denied them. It is here still further to be considered that the execution of the murderous plot is compressed into the briefest space of time. If Macduff had knocked a few minutes earlier at the gate of the castle, either the accomplishment of the murder would have been impossible, or the pair would have been discovered as the murderers. How imprudent, finally, was the concerted signal with the bell! It seems as if the Poet aimed especially to direct our attention to that, since he puts in the mouth of Macbeth the words, 'Hear it not, Duncan, for it is the knell That summons thee to heaven or to hell.'

As has been intimated above, the confession of Lady Macbeth that she could not murder the king with her own hand because in his sleep he resembled her father, is, according to my idea of her, a proof that the strength of will on which she relied in her first conversation with her husband was by no means so entirely at her disposal as she imagined. She enters trembling, convulsed with the most terrible anguish; she starts at every noise, and even her first words, 'That which hath made them

drunk hath made me bold: What hath quenched them hath given me fire,' are not justified by her behavior. I am convinced that this expression has no other aim than to let us know that she is not what she imagines herself to be. Why, otherwise, is she immediately afterwards startled at the cry of the owl? . . .

At the beginning of the scene she is so deeply sunk in thought that she is scarcely able to utter a welcome to the guests, and when, during Macbeth's agitation and the surprise of the guests, she again finds her speech, I can discover in what she says nothing more than a wild agony that catches at the most incredible stories in order to anticipate the dreaded interpretation of Macbeth's behavior. And then, when she descends to her husband, her words may appear at first sight hard and upbraiding, but they admit of being uttered in no tone of passionate reproach. Rather must the heavy agony which she is suffering everywhere break through. Had she been of a cautious, cold-blooded temper, she certainly would not have recalled the most frightful particulars of the past in the words, 'This is the very painting of your fear: This is the air-drawn dagger, which you said Led you to Duncan.' At this moment she could not easily have said anything more abhorrent, and these words she utters almost involuntarily because that night hovers constantly before her memory. Had she really been resolved to lord it over her husband, why is she silent the moment that she is alone with him? . . .

But this is certain, that Shakespeare in the part of Lady Macbeth, as in all his parts, actually relied upon the young actor to whom the part might be assigned to carry out and complete the representation; and therefore at the present day it becomes the special duty of the actress in this part not in tone, look, or gesture to aggravate the abhorrence which might thus be excited, but to alleviate it, so that to intelligent spectators will be presented not the picture of a Northern Fury, nor of a monster, still less of a heroine or martyr to conjugal love, but that of a woman capable of the greatest elevation, but seized mysteriously by the magic of Passion, only to fall the more terribly, and thus, in spite of our horror at her crime, wringing from us our deepest sympathy.

(*Das Buch: Shakspere von Gervinus. Ein Wort über dasselbe*, p. 80. Leipzig, 1869): It is this belief in a freedom of will, a freedom as enduring as life (far removed from a gloomy scheme of predestination), which in Shakespeare's dramas forms the elements of poesie. Everything like caprice in the arrangement of his incidents is avoided by Shakespeare. He takes the greatest pains to provide, unabridged up to the last moment, a certain freedom of will for all his characters, who, while following the path of their tragic fate, are doomed to destruction. None of his tragic heroes are so entangled, up to their last minute, by fate, accident or intrigue, that no salvation remains to them. Even in those very dramas where he deals the freest with Destiny, or where he purposely weaves a net of intrigue, there always remains a gleam of salvation up to the last moment before utter darkness of soul makes sure the tragic end. This is most noteworthy in Macbeth. The completion of the fearful crime hangs in abeyance up to that last instant when Macbeth is alarmed by some noise, and rushes forth again, in doubt, from Duncan's chamber; and even when he and Lady Macbeth are plunging into the fearful abyss of crime the light of grace and mercy ceases not to shine. It would be superfluous here to seek for theoretical proofs of this, for without such an antecedent all that terrible struggle between bitter defiance and longings for repentance, which so wrings our soul in the subsequent scenes, would be meaningless or at least un-tragic.

In the *Jahrbuch der Deutschen Shakespeare-Gesellschaft* for 1870, vol. vi, pp. 19–82, Mr Gericke has a long essay, in which he states the fact that while *Macbeth* is undoubtedly one of the grandest and most attractive of Shakespeare's tragedies for the closet, yet for the stage it is one of the least popular, and has never had a successful run at any German theatre (except at Meiningen under Bodenstedt's supervision), and he endeavors to explain this lack of popular appreciation by the defects of the *mise en scène*, by the rapid movement of the number of short scenes (which he suggests should be smoothed over by the aid of music), and by the neglect on the part of stage-managers to attend, with the utmost artistic nicety, to the decorations. Many of Mr Gericke's suggestions are ingenious, but are hardly appropriate in a volume designed for a public with whom this tragedy has always been, on the stage, one of the most popular of Shakespeare's dramas. All of Mr Gericke's remarks which tend to elucidate the æsthetic meaning of the text will be found at their appropriate places. His stage-directions at the beginning of Act II. are hardly more than a modification of Capell's.

F. A. Leo (xii, p. 174): We exhaust all the sensational epithets at our command in painting in bright colors the terrible, tigerish nature of Lady Macbeth. She has been styled the intellectual originator of the murder; the evil spirit goading her husband to the crime—and, after all, she is nothing of the kind; she is of a proud, ardent nature, a brave, consistent, loving woman, that derives her courageous consistency from the depths of her affection, and *after the first step* in crime, sinks under the burden of guilt heaped upon her soul. . . .

She is a proud, a loving wife, absorbed in her husband's life and pursuits, eager to sacrifice herself utterly for the furtherance of his ambition and for the increase of his greatness. And it is clear from her apostrophe, 'Come, ye spirits,' etc., that she acts in entire consciousness that the path over which she is about to stagger at her husband's side will lead her farther and farther astray from the peaceful pastures of a pure conscience. . . .

If I have succeeded in portraying Lady Macbeth such as *I* imagine her, she will be seen to be a passionate, great-hearted, heroic woman, a victim to her own affection; and that affection squandered upon an ambitious, vacillating, and bloodthirsty man. How much inferior is his love to hers is evident from his cruel words, 'She should have died hereafter!'

But he lives and rages on, like a Berserker of old, destroying in his tyrannous hate whatsoever stands in his path. In view of all the circumstances, the conclusion to which we come may be expressed, in my opinion, in the following, perhaps rather commonplace summary: Macbeth's is a nature predestined to murder, not needing the influence of his wife to direct him to the path of crime, along which at first she leads him. The wife, on the other hand, at the side of a noble, honourable husband always faithful to the right, would have been a pure and innocent woman, diffusing happiness around her domestic circle, in spite of some asperities in her temper.

E. Kölbing (*Englische Studien*, xix Band, 2 heft, p. 300, 1894) has collected a number of passages from *Macbeth* and the works of Byron in which the same words occur. The article is designed to demonstrate in how great a degree Byron was influenced by his knowledge of Shakespeare's tragedy.—Ed. ii.

FRENCH CRITICISMS

PHILARÈTE CHASLES (p. 219): One admirable trait in Shakespeare is that, while scarcely permitting us to perceive the supernatural beings which he introduces into his plays, he never employs them as passive agents, mere secondary and useful resources. The generality of authors, when wielding the sceptre of magic, assert the independence of nonsense and the abuse of a vast power. In their hands, apparitions are no more than scene-shifters, whose province is to amuse the audience by the display of unexpected terrors. But as soon as the supernatural world appears in the works of the great Poet, it is, on the contrary, in order to sway the destiny of unfortunate mortals and hover over the whole work. Thus in *Macbeth* the main spring of the action is the witches. In their caverns, amid their dances to the accompaniment of thunder, are plotted the bloody revolutions of Scotland. Everything in these two dramas of *Hamlet* and *Macbeth* is prepared from the very core. If Hamlet, by reason of his metaphysical tendency, approaches more nearly to the mystic and dreamy style of the German school, Macbeth has more affinity than any other of Shakespeare's works with the ancient scheme of fatalism. Profoundly sad are these works, where Destiny is revealed in all its rigor, where the happiness and the virtue of man, nay, even the strength of his intellect, betray their mournful weakness; and although marvellous creations appear, phantoms summoned from the bosom of the future, and spectres driven forth from the realms of the dead, yet are they not fantastic dramas, they are tragedies, serious and sublime.

On the other hand, a large number of Shakespeare's dramas, wherein neither angels, ghosts, nor evil spirits appear, are genuine caprices or fantastic, *bizarre* tales. Designated, it is none too easy to tell why, under the ridiculous title of comedies, these works are, after all, only romanesque novels, controlled by the laws of the drama, and rarely by those of probability. In order to understand them, we must lay aside the memories of Greece and of Rome. It is to the literature of Christian Europe from the twelfth to the sixteenth century that these dramas belong. Their scope is a game of chance, a painful struggle of man against his own caprices, and the infinite variety of events and contrasts which control human destiny. Shakespeare did not create this scope; he found it already in the literature and traditions of the Middle Ages.

ALBERT LACROIX (p. 180): If we pass on now to *Macbeth*, which followed in 1784, a year only after the imitation of *King Lear*, we cannot avoid passing a much severer judgment upon DUCIS.

After reading his tragedy we ask in astonishment what such a work can mean? It is but a succession of tableaux, a collection of scenes more or less dramatic, and we seek in vain for a dominant idea or for character. It is so cold, empty, and disjointed that, in spite of the efforts to produce tragic effects, we remain unmoved. The weakness of Ducis is evident; his feebleness is apparent in spite of all the resources of his original presented.

Shall we reveal the sole aim of Ducis? We need only turn to the notice at the beginning of the piece: 'I have tried to bear the audience to the utmost limits of tragic terror by artfully interspersing *what would enable them to endure it.*'

We purposely italicise these characteristic words. The art employed consisted in '*expunging*' from Shakespeare everything that did not exactly suit Ducis, or that he found unfit for the proprieties of the French stage; and, still further, and mainly, in 'adding to the matter.' 'The reader will perceive what belongs to me.' With what

naïve honesty does poor Ducis attempt to reclaim *his own* in this tragedy! The pretension forsooth is no less bold than strange. To add to the creations of Shakespeare, and boast of it withal! He had far better, on the contrary, have retained these same 'considerable excisions' which he ventured to make. And, after having thus mutilated Shakespeare, how could he exclaim in the same preface, that he was himself 'the offspring of the English poet'?

The whole tragedy, in Ducis, turns solely upon the murder of Duncan by Macbeth and his wife; the ambition of the murderer attains its aim; but the son of Duncan has been educated, under an assumed name, by a Highlander, who comes to claim the throne for the young prince; and Macbeth, Macbeth the assassin, Macbeth the ambitious, rushes, like a child or like a fool, to offer him this throne which he had acquired by crime; he avows his treason and kills himself; there is nothing but cowardice in the fellow. . . .

It is superfluous to repeat that Ducis has reproduced no single genuine or lofty trait of Macbeth's; he weakened what appeared to him too bold. Thus the appearance of the Witches to Macbeth, suppressed during the course of the action, is narrated only; and when, by way of variety, Ducis shows us 'three sorceresses,' he omits the predictions they address to the hero. They repeat six verses and disappear, and the author, not perceiving that they are intended to be of vital importance to the piece, by representing the fatality which allures and impels Macbeth, and that, as such, they control the drama, has but one purpose in allowing us a glimpse of them, namely, to compose a 'scene which may perchance serve to augment the terror of the plot.'

A. Mézières (p. 302): All these events, happening within the space of seventeen years, are compressed in Shakespeare's play into the narrow limits of the drama. He represents to us the three successive stages in the life of Macbeth,—his crime, his prosperity, and his punishment. What the Greeks would have developed in a trilogy, as in *Orestes*, for example, to which *Macbeth* has been more than once compared, is here confined to a single drama. We need be in nowise surprised at the multiplicity of events unfolded in this play, knowing the freedom of the English dramatists in this respect. Yet can we find in it no element foreign to the action. Every circumstance contributes towards the *dénoûment;* and we cannot fail to admire the powerful art with which Shakespeare has maintained the unity amid the numberless catastrophes of the piece.

This unity results from the developement of a single character. Macbeth fills the play. Everything refers to him. Present or absent, he never ceases to occupy our attention, and nothing happens that does not bear upon his destiny. When the Scottish lords discuss the unfortunate condition of their country, Macbeth is the subject of their discourse, and it is to him, without naming him, that they attribute all their woes. When the assassins present themselves at the castle of Macduff to murder his children, it is Macbeth who has sent them. When the Witches assemble on the heath, it is to breathe their cruel thoughts into the soul of Macbeth. When Hecate appears among them, to hasten the work of crime, it is to lure Macbeth to his destruction. This character binds in one all portions of the drama. If we seek for unity, not in the developement of a single event, but in the complete representation of the feelings and of the actions of one person, we shall find that Shakespeare has observed it in no other play more closely than in this. Wherefore, many critics consider *Macbeth* as his *chef-d'œuvre.*

It is, in fact, a powerful psychological study. Shakespeare depicts a state of mind not only novel, but highly dramatic. He has given us hardened villains, before, in his other pieces. But here he unveils the process by which the thought of crime penetrates a virtuous soul, the destruction it causes as soon as it gains lodgement there, and to what extremities it drags him who has not had strength enough to repel it on its first appearance. Macbeth is not wicked like Iago, or Edmund in *Lear*. He even begins well. He has defended his country and his king most zealously, and covered himself with glory on two battle-fields. His comrades in arms accord him ungrudging praise, and Duncan knows not how to recompense his deserts. But this brave soldier bears within him the germ of ambition; and, without as yet knowing the height of his aspirations, without even defining to himself his vague desires, he awakes to a simultaneous consciousness of his own power and the temptation to make trial of it.

This temptation assails him under a supernatural guise. Shakespeare, who deals with questions of morality like a poet, casts into a poetic mould these ambitious yearnings of Macbeth. The effect produced on him by the witches arises less from their real power than from his state of mind. When they salute him as Thane of Cawdor and promise him the title of king, they respond to his secret preoccupation. From that moment there is no more repose for him. The apparitions revealed to him what was passing in his mind, and clearly defined the vague hope concealed in the darkest recess of his thoughts. No sooner is the prophecy uttered than Macbeth becomes a criminal; he has no strength to repel temptation. His crime is personal and voluntary; the meeting with the weird sisters is only the occasion of it, and not the cause. The Poet discloses to us, in reality, that the influence which the witches exert depends upon the character of those whom they accost. While they fill the soul of Macbeth with uneasiness, because he is naturally inclined to ambition, they leave unruffled the serenity of Banquo, although they announce to him that his children are to wear the crown. Their influence extends only to minds predisposed to corruption. They represent the physical image of temptation, influencing some minds and leaving untarnished the virtue of others. Their interview with Macbeth provokes the outbreak of his criminal desires. It is the prelude to the tragedy. . . .

We find exemplified in every tragedy of Shakespeare some dominant passion, whose workings the Poet depicts, and from which he deduces a moral lesson. Here he has painted Ambition, laying the strongest colors on the canvas. Macbeth is the type of Ambition, just as he has made Othello the type of Jealousy. Had he been better acquainted with the Greeks, or had he needed to imitate any model to express energetic sentiments, we might be tempted to say that this piece was inspired by the strong soul of Æschylus. Its characters are as rude, its manners as barbarous, its style is as vigorous and full of poetry, as in the old Grecian tragedies. There is no trace of the artificial rhetoric which disfigures *Romeo and Juliet*. In the space of nine years, from 1596 to 1605, the possible date of *Macbeth*, the Poet threw aside that false style and rose to the noblest conceptions of art.

The use he makes of the Supernatural is a proof of the new force of his genius. Dramatic action must be regarded from a lofty point of view before we can dare mingle with it an epic element rarely found disconnected from mythical subjects. Not to lose sight of this work-a-day world, to keep up, as is the duty of the dramatist, the rôle of observer, and all the while to pierce with the eyes of the imagination the darkness that shrouds the invisible world, to bring into play the most trenchant

logic even while accepting all the absurdities of popular fictions; such are the difficulties that encountered Shakespeare, and over which he rose triumphant when he summoned into being the Witches of *Macbeth*. A few years earlier he would have shrunk from the task.

He reconciles dramatic poetry here with epic by connecting the supernatural element with the moral aim of the piece. We have already remarked that the witches are in perfect harmony with the character of Macbeth. They wield no influence over him in opposition to his will; on the contrary, they only flatter his instincts and embody the mental temptation that possesses him. They never exercise the irresistible influence of ancient fatalism, which forces even the innocent to become criminal; they impel to crime him only who is already inclined to it. They never represent a blind fatality, but the fate that we mould for ourselves by our own actions. When Macbeth listens to them, it is the voice, not of strangers, but of his own ambition, which speaks. . . .

If the contemporaries of Shakespeare believed in witches, they also believed in spectres, and ghosts permitted to quit their abode of darkness to revisit this upper world. But the Poet introduces spirits of a different sort in *Hamlet* and *Macbeth* when he resuscitates Banquo, and the king of Denmark. Are we to believe, as has been asserted, that these shadows are mere phantoms of the brain, appearing only to men of vivid imagination? Undoubtedly Banquo shows himself only to Macbeth, and remains invisible to the guests at table; and Gertrude does not see the spirit of her dead husband at the moment he is visible to their son. But the king's ghost walked in sight of the sentries on the ramparts of Elsinore, before accosting Hamlet. So far is it from the Poet's intention to leave in the vague realm of dreams the phantoms he evokes that he is careful to clothe them with garments and with all the external peculiarities of life; he gives gashes to one, and to the other his very armor, his sable-silvered beard, his majesty, and measured speech. Herein lies the originality of these apparitions. Possessing in truth only a conventional existence, the magic wand of the Poet that invoked them has bestowed on them an appearance of living reality. They play the same part that the traditional dream filled in our classic tragedy, but they play it with all the advantage of action over recital. Instead, like Athalie, of beholding an imaginary vision, Macbeth and Hamlet see with their bodily eyes, the one his victims, the other his father, and these ghosts act more powerfully upon them than any mere dream possibly could. Shakespeare, far bolder than our poets, brings before the very eyes of the spectator those supernatural figures which our stage contents itself with depicting only to the fancy, without producing them to the sight. . . .

But, however diversely the character of Lady Macbeth has been treated on the stage, no English actress has ever conceived the idea of representing her as the virtuous heroine that the romantic Germans have pronounced her,—cruel from love for her husband and devotion to the glory of her house. This is one of those *bizarre* ideas born of the theory of art for the sake of art; and of the confusion of the fair and the foul, of the good and the bad, which excited the wrath of Goethe against the critics of his country.

LAMARTINE (p. 235): It is as a moralist that Shakespeare excels; no one can doubt this after a careful study of his works, which, though containing some passages of questionable taste, cannot fail to elevate the mind by the purity of the morals they inculcate. There breathes through them so strong a belief in virtue, so

steady an adherence to good principles, united to such a vigorous tone of honour, as testifies to the author's excellence as a moralist, nay, as a Christian. It is most noteworthy that the tragic paganism of the modern drama disappeared with Shakespeare, and that if his plays are criminal in their issues, their logic is invariably and inflexibly orthodox. . . . It is the prospective and retrospective representation of Macbeth's remorse that constitutes the element of horror in the play. Almost as much pity is felt for the murderer as for his victim. The true title of the tragedy might be, crime, remorse, and expiation. Lady Macbeth alone appears to stand outside of the pale of morality, but her life ends before the expiatory death of her husband, whose daring villainy, incapable of plotting or of enduring the crime, is unable to submit to its punishment. All the great crimes in Shakespeare are inspired by wicked women; men may execute, but cannot conceive them. The creature of sentiment is more depraved than the man of crime. The imagination of woman dallies more easily with crime than the hand of man is raised against his victim. We feel that in committing the murder Macbeth succumbed to a strength of depravity superior to his own. This strength of depravity is the ardent imagination of his wife. . . .

Such is *Macbeth!* It is Crime! It is Remorse! It is the weakness of a strong man opposed to the seductions of a perverted and passionate woman! Above all, it is the immediate expiation of crime by the secret vengeance of God! Herein lies the invincible morality of Shakespeare. The Poet is in harmony with God.

DARMESTETER (p. 164): Of all Shakespeare's plays, *Macbeth* is the most popular in France. No other has supplied our every-day literature with more life-like characters or more hackneyed phrases. Macbeth, Lady Macbeth, Banquo are for us in France quite as real as any characters of our own national theatre; their meaning is as clear and striking, and the Banquet of Macbeth, the Ghost of Banquo, the 'damned spot' of Lady Macbeth are become familiar in every-day speech. This especial popularity of *Macbeth* is due to its rigourous unity, startling clearness, and to its enthralling logic, in this last respect it is the most purely *classic* of Shakespeare's plays. This popularity is shown by the astonishing number of French translations in verse which *Macbeth* has called forth.

The best two are the literal translation of JULES LACROIX (1840), and the partially literal one of ÉMILE DESCHAMPS (1844). The former, I fear, hardly merits the high reputation which it has acquired. A few verses well conceived here and there 'precisely rendering Shakespeare's verse' are scarcely sufficient to efface a feeling of irritation aroused by the sight of the master's thought alternately diluted and colourless, or choked and mutilated in the hemistiches of a versification weak and obscure. Deschamps, having greater liberty, has been more successful, and his very freedom causes at times a translation more literal than servile. But neither Deschamps nor Lacroix have rendered, in the smallest degree, that restrained force and brilliancy of passion which, and not single isolated features, make up Shakespeare. . . .

In spite of its imperfections, the translation of Lacroix, adapted to the stage and produced at the Odeon in February, 1863, was one of the great successes of that epoch. Shakespeare had one hundred consecutive performances, which had probably never happened to him in England.—ED. ii.

CHARACTER OF MACBETH

THOMAS WHATELY: The first thought of acceding to the throne is suggested, and success in the attempt is promised, to Macbeth by the witches; he is therefore represented as a man whose natural temper would have deterred him from such a design if he had not been immediately tempted and strongly impelled to it. (p. 29.)

A distinction [between *Richard III.* and *Macbeth*] is made in the article of courage, though both are possessed of it even to an eminent degree; but in Richard it is intrepidity, and in Macbeth no more than resolution: in him it proceeds from exertion, not from nature; in enterprise he betrays a degree of fear, though he is able, when occasion requires, to stifle and subdue it. When he and his wife are concerting the murder, his doubt, 'If we should fail,' is a difficulty raised by apprehension; and as soon as that is removed by the contrivance of Lady Macbeth, he runs with violence into the other extreme of confidence. His question: 'Will it not be receiv'd,' etc., proceeds from that extravagance with which a delivery from apprehension and doubt is always accompanied. Then summoning all his fortitude, he proceeds to the bloody business without any further recoils. But a certain degree of restlessness and anxiety still continues, such as is constantly felt by a man not naturally very bold, worked up to a momentous achievement. His imagination dwells entirely on the circumstances of horror which surround him; the vision of the dagger; the darkness and the stillness of the night, etc. A resolution thus forced cannot hold longer than the immediate occasion for it: the moment after that is accomplished for which it was necessary, his thoughts take the contrary turn, and he cries out in agony and despair. He refuses to return to the chamber and complete his work. His disordered senses deceive him; he owns that 'every noise appals him.' He listens when nothing stirs; he mistakes the sounds he does hear; he is so confused as not to distinguish whence the knocking proceeds. She, who is more calm, knows that it is at the south entry; she gives clear and distinct answers to all his incoherent questions, but he returns none to that which she puts to him. All his answers to the trivial questions of Lenox and Macduff are evidently given by a man thinking of something else; and by taking a tincture from the subject of his attention they become equivocal.

Macbeth commits subsequent murders with less agitation than that of Duncan, but this is no inconsistency in his character; on the contrary, it confirms the principles upon which it is formed; for, besides his being hardened to the deeds of death, he is impelled by other motives than those which instigated him to assassinate his sovereign. In the one he sought to gratify his ambition; the rest are for his security; and he gets rid of fear by guilt, which, to a mind so constituted, may be the less uneasy sensation of the two. The anxiety which prompts him to the destruction of Banquo arises entirely from apprehension. For though one principal reason of his jealousy was the prophecy of the Witches in favour of Banquo's issue, yet here starts forth another quite consistent with a temper not quite free from timidity. He is afraid of him personally; that fear is founded on the superior courage of the other, and he feels himself under an awe before him; a situation which a dauntless spirit can never get into. So great are these terrors that he betrays them to the murderers. As the murder is for his own security, the same apprehensions which checked him in his designs upon Duncan, impel him to this upon Banquo.

Macbeth is always shaken upon great, and frequently alarmed upon trivial, occasions. Upon meeting the Witches, he is agitated much more than Banquo, who

speaks to them first, and, the moment he sees them, asks them several particular and pertinent questions. But Macbeth, though he has had time to re-collect himself, only repeats the same inquiry shortly, and bids them 'Speak, if you can:—What are you?' Which parts may appear to be injudiciously distributed; Macbeth being the principal personage in the play, and most immediately concerned in this particular scene, and it being to him that the Witches first address themselves. But the difference in their characters accounts for such a distribution; Banquo being perfectly calm, and Macbeth a little ruffled by the adventure.* Banquo's contemptuous defiance of the Witches seemed so bold to Macbeth that he long after mentions it as an instance of his dauntless spirit, when he recollects that he 'chid the sisters.' (pp. 76–78.)

Macbeth has an acquired, though not a constitutional, courage, which is equal to all ordinary occasions; and if it fails him upon those which are extraordinary, it is, however, so well formed as to be easily resumed as soon as the shock is over. But his idea never rises above manliness of character, and he continually asserts his right to that character; which he would not do if he did not take to himself a merit in supporting it. See I, vii, 54. Upon the first appearance of Banquo's ghost, Lady Macbeth endeavors to recover him from his terror by summoning this consideration to his view, 'Are you a man?'—'Aye, and a bold one,' etc. He puts in the same claim again, upon the ghost's rising again, and says, 'What man dare, I dare,' etc., and on its disappearing finally, he says, 'I am a man again.' And even at the last, when he finds that the prophecy in which he had confided has deceived him by its equivocation, he says that 'it hath cow'd my better part of man.' In all which passages he is apparently shaken out of that character to which he had formed himself, but for which he relied only on exertion of courage, without supposing insensibility to fear.

Macbeth wants no disguise of his natural disposition, for it is not bad; he does not affect more piety than he has: on the contrary, a part of his distress arises from a real sense of religion, which makes him regret that he could not join the chamberlains in prayer for God's blessing, and bewail that he has 'given his eternal jewel to the common enemy of man.' He continually reproaches himself for his deeds; no use can harden him: confidence cannot silence, and even despair cannot stifle, the cries of his conscience. By the first murder he put 'rancours in the vessel of his peace'; and of the last he owns to Macduff, 'My soul is too much charg'd With blood of thine already.'

Against Banquo he acts with more determination, for the reasons which have been given: and yet he most unnecessarily acquaints the murderers with the reasons of his conduct; and even informs them of the behaviour he proposes to observe afterwards, see III, i, 142–147; which particularity and explanation to men who did not desire it; the confidence he places in those who could only abuse it; and the very needless caution of secrecy implied in this speech are so many symptoms of a feeble mind; which again appears, when, after they had undertaken the business, he bids them 'resolve themselves apart'; and thereby leaves them an opportunity to retract, if they had not been more determined than he is, who supposes time to be requisite for settling such resolutions. His sending a third murderer to join the others, just at the moment of action, and without notice, is a further proof of the same imbecility.

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* Another instance of an effect produced by a distribution of the parts is in II, iii, 144–152. [See note thereon by WHATELY.—ED. ii.]

Besides the proofs which have been given of these weaknesses in his character, through the whole conduct of his designs against Duncan and Banquo, another may be drawn from his attempt upon Macduff, whom he first sends for without acquainting Lady Macbeth of his intention, then betrays the secret, by asking her after the company have risen from the banquet, 'How say'st thou, that Macduff denies his person At our great bidding?' 'Did you send to him, sir?' 'I hear it by the way: but I will send.' The time of making this enquiry when it has no relation to what has just passed otherwise than as his apprehensions might connect it; the addressing of the question to her, who, as appears from what she says, knew nothing of the matter,—and his awkward attempt then to disguise it, are strong evidences of the disorder of his mind.

Immediately on the appearance of Whately's *Remarks*, etc., in 1785, JOHN PHILIP KEMBLE published an *Answer* to them. This *Answer* was revised and republished in 1817; in it the author undertakes to refute what he considers 'the villifying imputation laid on Macbeth's nature' by Whately. A large portion of Kemble's argument is drawn from the description of Macbeth's valour in the fight with Norway's King, in the first few scenes, and in most of what he says there can be little doubt that Whately would have agreed with him. The contest between the two critics is to a great extent merely verbal. 'This apparent dissent' (says Archbishop WHATELY in the Preface to the Third Edition of his uncle's *Remarks*) 'seems to have arisen from a misapprehension of the critic's meaning. . . . Mr Whately merely denies to Macbeth that *particular kind* of courage which characterizes Richard III. But every one must admit that Macbeth, as described in the following pages, is such a character that every general would congratulate himself in having under his command an army composed of men exactly (in respect of courage) resembling him.'

Kemble sums up his Essay as follows: That Shakespeare has not put into any mouth the slightest insinuation against the personal courage of Macbeth is in itself a decisive proof that he never meant his nature should be liable to so base a reproach. His deadliest enemies, they who have suffered most from his oppression and cruelty, in the deepest expressions of their detestation of his person and triumph over his fallen condition, are never allowed by the Poet to utter a syllable in derogation from his known character of intrepidity. Some, we see, ascribe his actions to *madness*; but then, it is a *valiant* distraction: some call him *tyrant*, but then he is a *confident* tyrant. All know his character too well to upbraid him with cowardice. The appeals which Macbeth makes to his own conscious valour for support in all his extremities are conclusive proofs that Shakespeare means him to be esteemed a man of indisputable spirit; in the mouth of one whom we know to be a braggart, these self-confident expressions would degenerate into mere farce, and provoke only our ridicule and laughter. In the performance on the stage, the valour of the tyrant, hateful as he is, invariably commands the admiration of every spectator of the play, rude or learned. And, indeed, were not the horror excited by his crimes qualified by the delight we receive from our esteem for his personal courage, the representation of this tragedy would be insupportable. Macbeth, unable to bear the reproach of cowardice from a woman,—a woman, too, who holds the complete sway of his affections and his reason,—in one sentence vindicates to himself the dignity of true courage, and unfolds the whole nature of the character we are to expect from him: 'I dare do all that may become a man; Who dares do more, is none.'

HAZLITT (*Characters of Shakespeare's Plays*, p. 23): *Macbeth* (generally speaking) is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss and is a constant struggle between life and death. The action is desperate and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures which of them shall destroy the other. There is nothing but what has a violent end or violent beginnings. The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the height of terror to the repose of death, are sudden and startling; every passion brings in its fellow-contrary, and the thoughts pitch and jostle against each other as in the dark. The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the farthest bounds of nature and passion. This circumstance will account for the abruptness and violent antitheses of the style, the throes, and labour which run through the expression, and from defects will turn them into beauties. 'So fair and foul a day,' etc. 'Such welcome and unwelcome news together.' 'Men's lives are like the flowers in their caps, dying or ere they sicken.' 'Look like the innocent flower, but be the serpent under it.' The scene before the castle-gate follows the appearance of the Witches on the heath, and is followed by a midnight murder. Duncan is cut off betimes by treason leagued with witchcraft, and Macduff is ripped untimely from his mother's womb to avenge his death. Macbeth, after the death of Banquo, wishes for his presence in extravagant terms, 'To all, and him, we thirst,' and when his ghost appears, cries out, 'Avaunt and quit my sight,' and being gone, he is 'himself again.' . . . In Lady Macbeth's speech, 'Had he not resembled my father as he slept, I had done 't,' there is murder and filial piety together, and in urging him to fulfil his vengeance against the defenceless king, her thoughts spare the blood neither of infants nor old age. The description of the Witches is full of the same contradictory principle; they 'rejoice when good kings bleed,'* they are neither of the earth nor the air, but both; 'they should be women, but their beards forbid it'; they take all the pains possible to lead Macbeth on to the height of his ambition, only to betray him in deeper consequence, and after showing him all the pomp of their art, discover their malignant delight in his disappointed hopes by that bitter taunt, 'Why stands Macbeth thus amazedly?' We might multiply such instances everywhere. . . .

We can conceive a common actor to play Richard III. tolerably well; we can conceive no one to play Macbeth properly, or to look like a man that had encountered the Weird Sisters. All the actors that we have ever seen appear as if they had encountered them on the boards of Drury-lane or Covent-garden, but not on the heath at Fores, and as if they did not believe what they had seen. The Witches of *Macbeth* are ridiculous on the modern stage, and we doubt if the furies of Æschylus would be more respected. The progress of manners and knowledge has an influence on the stage, and will in time perhaps destroy both tragedy and comedy.

BUCKNILL (p. 7): Evidently Macbeth is a man of sanguine nervous temperament, of large capacity, and ready susceptibility. The high energy and courage which guide his sword in the battles of his country are qualities of nerve force which future circumstances will direct to good or evil purposes. Circumstances arise soliciting to

* Is it not strange that Hazlitt should have forgotten that this line is none of Shakespeare's?—ED.

evil; 'supernatural soliciting,' the force of which, in these anti-spiritualist days, it requires an almost unattainable flight of the imagination to get a glimpse of. It must be remembered that the drama brings Macbeth face to face with the Supernatural. What would be the effect upon a man of nervous sensibility of such appearances as the Weird Sisters? Surely most profound. We may disbelieve in any manifestations of the supernatural, but we cannot but believe that were their occurrence possible, they would profoundly affect the mind. Humboldt says that the effect of the first earthquake shock is most bewildering, upsetting one of the strongest articles of material faith, namely, the fixedness of the earth. Any supernatural appearance must have this effect of shaking the foundations of the mind in an infinitely greater degree. Indeed, we so fully feel that any glimpse into the spirit-world would effect in ourselves a profound mental revulsion, that we readily extend to Macbeth a more indulgent opinion of his great crimes than we should have been able to do had he been led on to their commission by the temptations of earthly incident alone. . . .

To the Christian moralist Macbeth's guilt is so dark that its degree cannot be estimated, as there are no shades in black. But to the mental physiologist, to whom nerve rather than conscience, the function of the brain rather than the power of the will, is an object of study, it is impossible to omit from calculation the influences of the supernatural event, which is not only the starting-point of the action, but the remote cause of the mental phenomena.

EDWARD ROSE (*Sudden Emotion in Shakespeare's Characters.* New Sh. Soc. *Trans.*, 1880–82, p. 6): Very like and very unlike to Hamlet is Macbeth—a man of a compound, one might say of a *double*, nature. There is much of the same intellect, though it is less varied and more direct, far more influenced by keen ambition and far less appreciative of the beauty and power of virtue; while, on the other hand, the fact that Macbeth is a brilliant general shows that he must have very strong practical sense. Moreover, he is really not morally scrupulous to any notable extent; he is only cautious. He appears to us as a hesitating man, but this is merely because we see him in a very difficult position, when any sensible man *should* hesitate. The reward of the deed he contemplates is a magnificent one, and he is forcibly urged to that deed by the one person in the whole world whom he loves and trusts, who happens to be a person of enormous strength of will: were it not for this, he sees the dangers of the enterprise so clearly that he would almost certainly abandon it. But for Lady Macbeth, Macbeth would have been sensible enough not to have murdered Duncan at all. Let me note in passing that we ought not to make too much of Macbeth's tendency to see witches and ghosts: it proves very little with regard to his character. Shakespeare's ghosts and witches were real objective beings, who were actually seen and heard by many people of widely different characters—Hamlet, Horatio, Marcellus, Macbeth, Banquo, Richard the Third, Brutus, and others. But to Macbeth himself. In the first Act he is surprised by the supernatural intelligence that he is to be Thane of Cawdor and King, and the surprise is soon after repeated when he learns that half the news is true. His breath is taken away for a moment—he 'seems rapt'—but shortly after he criticises, with intense thought, the position and his own mind. There is not, it is true, the rush of ideas which, with Hamlet, follows the ghostly revelation: but then the cause for emotion is not nearly so strong, he is not alone, and his intellectual nature, though like Hamlet's, is more practical and more concentrated. But in the second Act he has a cause for emotion far stronger than any of Hamlet's, and the result is most remarkable. He, a brave

and famous soldier, has just foully murdered a man—an old man, his guest, his trusting and generous master. His is not the unmixed intellectual character—he does feel his position, and not merely *see* it: and his moral nature is so deeply moved that he loses all self-control and nearly ruins all. The moment he has killed Duncan he shouts, 'Who's there? What ho!'—the very worst thing he could possibly do. But *then*—we have immediately a marvellous psychological study: Macbeth's moral nature stunned and helpless, while his intellect—after, as usual, a momentary shock and pause—is working at a tremendous pace. Here is the scene. [Here follows Act II, scene ii, from 'My husband,' l. 19, to 'Chief nourisher in life's feast,' l. 51.] To make a man who has just committed a terrible murder talk in this strained way, playing with words, quibbling on the fact that he has three names, which represent but one person, and giving seven distinct and elaborate metaphors for sleep, seems at first as if it must be the work of a very bad poet, trying to be conventional in the wrong place. But I think all critics will acknowledge that it is a most wonderful example of the excited intellect running away, the will being powerless to stop it—and a most exact proof of Macbeth's double character, half-way between the mere man of thought, like Hamlet, and the ideal man of action, like Othello. But, like Hamlet, and not like Othello, Macbeth quickly masters his emotions, though at first (in the scene with Macduff and Lenox) only just sufficiently not to betray himself; he can only force out a few brief sentences—'Good morrow, both,' 'Not yet,' and so on—though even among these one is a striking reflection: 'The labor we delight in physics pain.' But, as soon as the opportunity for violent action, and the clear perception of one needful thing to be done, awake him, his intellect rises to the fullest height of the trial: the thoughts flow as fast as ever, but now he can control and brilliantly utilise them. Returning from the slaughter of the grooms, he at once begins to declaim: 'Had I but died an hour before this chance,' etc., [II, iii, 112–117]. He is asked why he killed the grooms; his excuse is admirable and perfect: 'Who can be wise, amazed, temperate, and furious,' etc., [II, iii, 133–143].

In the third Act, Macbeth's scene with the Ghost of Banquo does not prove very much—the most noticeable point in it is perhaps the rapidity with which he recovers from his intense emotion, the almost purely intellectual character of his remarks when the Ghost vanishes. Only Shakespeare would have given to a man in such a position such lines as: 'I' the olden time Ere humane statute purged the gentle weal'; though Macbeth, unlike Hamlet, is too much moved to watch his speech, and lets slip the allusion to his crime: 'This is more strange than *such a murder* is.' When in the last Act he hears of his wife's death, the news is apparently no great surprise to him; its only evident effect is to stimulate his intellect to reflections even for him unusually fine: 'Life's a poor player,' etc. Finally, Macduff's declaration that he 'is not of woman born' only interrupts for a moment the rushing excitement of the battle—this is only the last of a series of terrible surprises, and he is past feeling even *it* very deeply. His keen mind tells him that to die bravely, fighting against all hope, is the wisest course, and this he does.—Ed. ii.

R. G. Moulton (New Sh. Soc. *Trans.*, 1880–86, p. 571): Macbeth is the perfect type of the man of action, so far as such perfection is possible where there has been no culture of the life within. His practical nature, as the part of him most highly developed, will be, when he surrenders himself to evil, the seat of his susceptibility to crime. But he will be powerfully affected by his lack of the inner

cultivation. On the one hand, his practical effectiveness will be hindered by want of the self-discipline needed for periods of indecision and suspense; Macbeth, who is always equal to a moment of action, fails in self-conflict. On the other hand, nature has bound the individual to the morals of his kind; it is possible for him to shake off these bonds, but this would need a self-mastery impossible to one untrained in the life of the soul. Consequently, Macbeth finds that he has resisted his nature in one direction only to succumb in another; inherited notions of higher beings and of law with more than earthly sanction, which in other men take the form of religion, appear in Macbeth as implicit confidence in the supernatural. He would 'jump the life to come,' yet rests his hope of salvation on a witch's apparition. As a man who has not learned his letters may yet be taught by a picture-book, so Macbeth's imagination serves to him as a pictorial conscience. Here we have three threads which we may follow through the development of Macbeth's character: first, we may see his practical nature passing through every stage of moral degeneracy; secondly, we may watch the flaw in his powers, impatience of suspense, growing from a weakness to the dominant force of his nature; in the third place, we shall see how, as the rest of his nature hardens, he is only giving more scope to his imagination and his susceptibility to the supernatural, as the channel by which outraged nature asserts itself. In the conversation with Lady Macbeth [in I, vii.] allusion is made to a treasonable discussion, which from the context would seem to have taken place before the commencement of the play, 'Nor time, nor place Did then adhere, and yet you would make both,' [60, 61]. Scanty as is this picture, yet, so far as it goes, it agrees with all we know of Macbeth. He is dwelling only on practical considerations of time and place. With the temptation a thing of such vague futurity, indecision is not likely to have any serious effect; yet even here we note a touch of impatience: 'and yet you would make both.'

At the opening of the play temptation advances nearer, and approaches through the medium of the witches. . . . First his inclination is conquered: 'would they had stayed!' Then his reason is affected, and he so far yields as to argue: 'This supernatural soliciting Cannot be ill,' etc., [I, iii, 146 et seq.]. At this point the temptation has reached his susceptible imagination, and the horrid image unfixes his hair and makes his seated heart knock at his ribs. But at present Macbeth retains strength enough not only to master temptation, but—what is harder for him—to endure suspense: 'If chance will have me king, Why chance may crown me,' [I, iii, 160, 161]. In the next scene temptation has made a further advance, and attacked his practical sense; for simultaneously the proclamation of an heir apparent removes his hopes of chance succession, and the announcement of the king's visit places before him opportunity. In an instant he gives way and accepts the crime, yet in words showing that imagination is still strong enough to make crime difficult to him. [I, iv, 62–65.] A further stage of development occupies the scenes which intervene between this and Duncan's murder. Macbeth, whom we saw resolute, appears racked with doubt; but this arises from the difference there is between a crime conceived in the abstract, and the same crime in all its details, which bring it home especially to a practical mind such as Macbeth's. . . . In the famous soliloquy and in the scene which follows, the notable point is the prominence of practical considerations in Macbeth's musings. [See note by MOULTON I, vii, 5.] . . . Returning from the murder, one moment's suspense—while he 'stood and heard' two who had apparently been wakened—gave full scope for reaction to make itself felt through his imagination. And the imagination which in a former scene

he could not stop to analyse now reaches so near to the line which separates subjective and objective, that Lady Macbeth can hardly tell whether he is speaking of strong fancies or audible voices.

We have next to study Macbeth facing the discovery of his guilt. At first where all is bustle and activity it is comparatively easy to Macbeth's practical genius. Yet even here the suspense of a single moment proves more than he can face, and he cannot restrain himself from slaying the grooms, and so marring the well-laid plan. But more of him is seen in the prolonged resistance to the gathering evidences of crime, the period which culminates in the murder of Banquo, to remove a dreaded witness. . . . Suspense has undermined his judgment and betrays him to this crime, —so obviously dangerous that he dares not entrust the secret to the sounder judgment of his wife. And if suspense has thus become more powerful over his sensibilities, so has crime increased its hold upon his practical nature. . . . Again, in proportion as the rest of his nature has hardened, in like proportion has Macbeth increased his susceptibilities to supernatural imaginings. That Shakespeare intends the Ghost of Banquo as an illusion of Macbeth's imagination may be discovered by a simple test, namely, that the spectre is invisible to all except Macbeth. Yet to him it is more terrible than any foe of flesh and blood. . . . When a second time the vision appears he accepts it as implicitly as before. All this measures the power the supernatural has won over Macbeth: when we last saw him struggling with his conscience his imaginings hung doubtfully between reality and illusion, this apparition is now more real than the life around him. From the murder of Banquo the descent is rapid. Suspense passes beyond a settled disease, and grows to a panic. He had before wrought his nature to commit crime with ease: now slaughter becomes an end in itself [IV, iii, 7–9], and in time a mania [V, ii, 18, 19]. And now his whole nature is swallowed up in the supernatural. All other susceptibility is cased over with callousness. The man who had too much of the milk of human kindness receives the message of his wife's death with the words: 'She should have died hereafter.' [See MOULTON'S note, I, v, 17.] Even imagination in its ordinary operations has ceased to be felt [V, v, 13–19]. But to compensate for the loss of other sensibility he has now complete trust in the beings of unholy knowledge: he voluntarily seeks them; he forces his way into the future, and feels by anticipation the failure of all his hopes; and finally he hurries into the false confidence which is to gain the impetus for his shock of ruin.—ED. ii.

SIR HENRY IRVING (*Character of Macbeth*): Shakespeare has in his text given Macbeth as one of the most bloody minded, hypocritical villains in all his long gallery of portraits of men instinct with the virtues and vices of their kind. It is in the very text that, before the opening of the play, Macbeth had not only thought of murdering Duncan, but had broached the subject to his wife, and that this vague possibility became a resolute intention, under stress of unexpected developments; that, although Macbeth played with the subject, and even cultivated assiduously a keen sense of the horrors of his crimes, his resolution never really slackened. . . .

[Macbeth] was a poet with his brain and a villain with his heart, and the mere appreciation and enjoyment of his own wickedness gave irony to his grim humor and zest to his crime. He loved throughout to paint himself and his deeds in the blackest pigments and to bring to the exercise of his wickedness the conscious deliberation of an intellectual voluptuary. All through the play his blackest deeds are heralded by high thoughts, told in the most glorious word-painting, so that after

a little the reader or the hearer comes to understand that the excellence of the poetic thought is but a suggestion of the measure of the wickedness that is to follow. Of Macbeth's bravery there can be no doubt whatever, either historically or in the play. . . . Indeed, Shakespeare insists throughout on this great manly quality, and at the very outset of the tragedy puts into the mouths of other characters speeches couching their declaration in poetic form. It is to his moral qualities which I refer when I dub him villain. He bears witness himself at the close of Act III., when he announces his fixed intent on a general career of selfish crime, and this to the wife whose hands have touched the crown, and whose heart has by now felt the vanity of the empty circlet.

How any student, whether he be of the stage or not, can take those lines, 'Strange things I have in head, that will to hand, Which must be acted, ere they may be scanned,' and, reading them in any light he may, can torture out a meaning of Macbeth's native nobility or honor, I am truly at a loss to conceive. Grapes do not grow on thorns, or figs on thistles, and how anyone can believe that a wish for and an intent to murder—and for mere gain, though that gain be the hastening to a crown—can find a lodgment in a noble breast, I know not. Let it be sufficient that Macbeth—hypocrite, traitor, and regicide—threw over his crimes the glamour of his own poetic self-torturing thought. He was a Celt, and in every phase of his life his Celtic fervor was manifest. It is not needed that we who are students of an author's meaning should make so little of him as to lose his main purpose in the misty beauty of his poetic words. . . . A poetic mind on which the presages and suggestions of supernatural things could work; a nature sensitive to intellectual emotion, so that one can imagine him even in his contemplation of coming crimes to weep for the pain of the destined victim; self-torturing, self-examining, playing with conscience so that action and reaction of poetic thought might send emotional waves through the brain while the resolution was as firmly fixed as steel and the heart as cold as ice; a poet supreme in the power of words, with vivid imagination and quick sympathy of intellect; a villain cold-blooded, selfish, and remorseless, with a true villain's nerve and callousness when braced to evil work and the physical heroism of those who are born to kill: a moral nature with only sufficient weakness to quake momentarily before superstitious terrors—the man of sensibility and not the man of feeling. Such, I believe, was the mighty dramatic character which Shakespeare gave to the world in Macbeth.—Ed. ii.

CHARACTER OF LADY MACBETH

Steevens (note on I, v, 60): Shakespeare has supported the character of Lady Macbeth by repeated efforts, and never omits an opportunity of adding a trait of ferocity, or a mark of the want of human feelings, to this monster of his own creation. The softer passions are more obliterated in her than in her husband, in proportion as her ambition is greater. She meets him here on his arrival from an expedition of danger with such a salutation as would have become one of his friends or vassals; a salutation apparently fitted rather to raise his thoughts to a level with her own purposes than to testify her joy at his return or manifest an attachment to his person; nor does any sentiment expressive of love or softness fall from her throughout the play. While Macbeth himself, amidst the horrors of his guilt, still retains a character less fiend-like than that of his queen, talks to her with a degree

of tenderness, and pours his complaints and fears into her bosom, accompanied with terms of endearment.

COLERIDGE (i, 246): Lady Macbeth, like all in Shakespeare, is a class individualized:—of high rank, left much alone, and feeding herself with day-dreams of ambition, she mistakes the courage of fantasy for the power of bearing the consequences of the realities of guilt. Hers is the mock fortitude of a mind deluded by ambition; she shames her husband with a superhuman audacity of fancy which she cannot support, but sinks in the season of remorse, and dies in suicidal agony. Her speech: 'Come, all you spirits That tend on mortal thoughts,' etc., is that of one who had habitually familiarized her imagination to dreadful conceptions, and was trying to do so still more. Her invocations and requisitions are all the false efforts of a mind accustomed only hitherto to the shadows of the imagination, vivid enough to throw the every-day substances of life into shadow, but never as yet brought into direct contact with their own correspondent realities. She evinces no womanly life, no wifely joy at the return of her husband, no pleased terror at the thought of past dangers, whilst Macbeth bursts forth naturally,—'My dearest love,'—and shrinks from the boldness with which she presents his own thoughts to him. With consummate art she at first uses as incentives the very circumstances, Duncan's coming to their house, etc., which Macbeth's conscience would most probably have adduced to her as motives of abhorrence or repulsion.

MRS SIDDONS ('*Remarks on the Character of Lady Macbeth*' in Campbell's *Life of Mrs Siddons*, vol. ii, p. 10): In this astonishing creature one sees a woman in whose bosom the passion of ambition has almost obliterated all the characteristics of human nature, in whose composition are associated all the subjugating powers of intellect and all the charms and graces of personal beauty. You will probably not agree with me as to the character of that beauty; yet, perhaps, this difference of opinion will be entirely attributable to the difficulty of your imagination disengaging itself from that idea of the person of her representative which you have been so long accustomed to contemplate. According to my notion, it is of that character which I believe is generally allowed to be most captivating to the other sex,—fair, feminine, nay, perhaps, even fragile,—'Fair as the forms that, wove in Fancy's loom, Float in light visions round the poet's head.' Such a combination only, respectable in energy and strength of mind, and captivating in feminine loveliness, could have composed a charm of such potency as to fascinate the mind of a hero so dauntless, a character so amiable, so honourable as Macbeth;—to seduce him to brave all the dangers of the present and all the terrors of a future world; and we are constrained, even whilst we abhor his crimes, to pity the infatuated victim of such a thraldom. His letters, which have informed her of the predictions of those preternatural beings who accosted him on the heath, have lighted up into daring and desperate determinations all those pernicious slumbering fires which the enemy of man is ever watchful to awaken in the bosoms of his unwary victims. To his direful suggestions she is so far from offering the least opposition, as not only to yield up her soul to them, but moreover to invoke the sightless ministers of remorseless cruelty to extinguish in her breast all those compunctious visitings of nature which otherwise might have been mercifully interposed to counteract, and perhaps eventually to overcome, their unholy instigations. But having impiously delivered herself up to the excitements of hell, the pitifulness of heaven itself is

withdrawn from her, and she is abandoned to the guidance of the demons whom she has invoked.

Here I cannot resist a little digression, to observe how sweetly contrasted with the conduct of this splendid fiend is that of the noble single-minded Banquo. He, when under the same species of temptation, having been alarmed, as it appears, by some wicked suggestions of the *Weird Sisters*, in his last night's dream, puts up an earnest prayer to heaven to have these cursed thoughts restrained in him, '*which nature gives way to in repose.*' Yes, even as to that time when he is not accountable either for their access or continuance, he remembers the precept, 'Keep thy heart with all diligence; for out of it are the issues of life.'

To return to the subject. Lady Macbeth, thus adorned with every fascination of mind and person, enters for the first time, reading a part of one of these portentous letters from her husband. [I, v, 2–14.] Vaulting ambition and intrepid daring rekindle in a moment all the splendours of her dark blue eyes. . . . Shortly, Macbeth appears. He announces the King's approach; and she, insensible it should seem to all the perils which he has encountered in battle, and to all the happiness of his safe return to her,—for not one kind word of greeting or congratulation does she offer,—is so entirely swallowed up by the horrible design, which has probably been suggested to her by his letters, as to have entirely forgotten both the one and the other. It is very remarkable that Macbeth is frequent in expressions of tenderness to his wife, while she never betrays one symptom of affection towards him, till, in the fiery furnace of affliction, her iron heart is melted down to softness. For the present she flies to welcome the venerable, gracious Duncan, with such a show of eagerness as if allegiance in her bosom sat crowned with devotion and gratitude.

There can be no doubt that Macbeth, in the first instance, suggested the design of assassinating the King, and it is probable that he has invited his gracious sovereign to his castle in order more speedily and expeditiously to realize those thoughts, '*whose murder, though but yet fantastical, so shook his single state of man.*' Yet, on the arrival of Duncan, his naturally benevolent and good feelings resume their wonted power, [and after rehearsing the arguments against the commission of the crime] he wisely determines to proceed no further in the business. But now behold, his evil genius, his grave-charm, appears, and by the force of her revilings, her contemptuous taunts, and, above all, by her opprobrious aspersion of cowardice, chases [away the feelings of] loyalty, and pity, and gratitude, which but a moment before had taken full possession of his mind.

Even here [I, vii, 63–68], horrific as she is, she shows herself made by ambition, but not by nature, a perfectly savage creature. The very use of such a tender allusion in the midst of her dreadful language, persuades one unequivocally that she has really felt the maternal yearnings of a mother towards her babe, and that she considered this action the most enormous that ever required the strength of human nerves for its perpetration. Her language to Macbeth is the most potently eloquent that guilt could use. It is only in soliloquy that she invokes the powers of hell to unsex her. To her husband she avows, and the naturalness of her language makes us believe her, that she had felt the instinct of filial as well as maternal love. But she makes her very virtues the means of a taunt to her lord. . . .

THE SECOND ACT.—It is the dead of night. The gracious Duncan, shut up in measureless content, reposes sweetly. . . . The daring fiend, whose pernicious potions have stupefied the attendants, and who even laid their daggers ready,—her own spirit, as it seems, exalted by the power of wine,—now enters the gallery in eager

expectation of the results of her diabolical diligence. In the tremendous suspense of these moments, while she recollects her habitual humanity, one trait of tender feeling is expressed, 'Had he not resembled my father as he slept, I had done 't.' Her humanity vanishes, however, in the same instant. [For when her husband refuses to return to the chamber to replace the daggers] instantaneously the solitary particle of her human feeling is swallowed up in her remorseless ambition, and, wrenching the daggers from the feeble grasp of her husband, she finishes the act which the 'infirm of purpose' had not courage to complete. . . .

THE THIRD ACT.—The golden round of royalty now crowns her brow, and royal robes enfold her form; but the peace that passeth all understanding is lost to her for ever, and the worm that never dies already gnaws her heart [III, ii, 8–11]. Under the impression of her present wretchedness, I, from this moment, have always assumed the dejection of countenance and manners which I thought accordant to such a state of mind; and, though the author of this sublime composition has not, it must be acknowledged, given any direction whatever to authorise this assumption, yet I venture to hope that he would not have disapproved of it. It is evident, indeed, by her conduct in the scene which succeeds this mournful soliloquy, that she is no longer the presumptuous, the determined creature that she was before the assassination of the king; for instance, on the approach of her husband we behold, for the first time, striking indications of sensibility, nay, tenderness and sympathy; and I think this conduct is nobly followed up by her during the whole of their subsequent intercourse. It is evident, I think, that the sad and new experience of affliction has subdued the insolence of her pride and the violence of her will, for she now comes to seek him out, that she may, at least, participate his misery. She knows, by her own woeful experience, the torment which he undergoes, and endeavors to alleviate his sufferings by the following inefficient reasonings: [III, ii, 13–17]. Far from her former habits of reproach and contemptuous taunting, you perceive that she now listens to his complaints with sympathizing feelings; and so far from adding to the weight of his affliction the burthen of her own, she endeavors to conceal it from him with the most delicate and unremitting attention. . . . All her thoughts are now directed to divert his from those sorriest fancies by turning them to the approaching banquet. . . . Yes, smothering her sufferings in the deepest recesses of her own wretched bosom, we cannot but perceive that she devotes herself entirely to the effort of supporting him.

Let it be here recollected, as some palliation of her former very different deportment, that she had, probably, from childhood commanded all around her with a high hand; had uninterruptedly, perhaps, in that splendid station enjoyed all that wealth, all that nature had to bestow; that she had, possibly, no directors, no controllers, and that in womanhood her fascinated lord had never once opposed her inclinations. But now her new-born relentings, under the rod of chastisement, prompt her to make palpable efforts in order to support the spirits of her weaker, and, I must say, more selfish, husband. . . .

THE BANQUET.—Surrounded by their Court, in all the apparent ease and self-complacency of which their wretched souls are destitute, they are now seated at the royal banquet; and although, through the greater part of this scene, Lady Macbeth affects to resume her wonted domination over her husband, yet, notwithstanding all this self-control, her mind must even then be agonized by the complicated pangs of terror and remorse. For what imagination can conceive her tremors lest at every succeeding moment Macbeth, in his distraction, may confirm those suspicions, but ill-

concealed under the loyal looks and cordial manners of their facile courtiers, when, with smothered terror, yet domineering indignation, she exclaims, upon his agitation at the ghost of Banquo, 'Are you a man?' [III, iv, 77–86]. Dying with fear, yet assuming the utmost composure, she returns to her stately canopy, and with trembling nerves, having tottered up the steps to her throne, that bad eminence, she entertains her wondering guests with frightful smiles, with over-acted attention, and with fitful graciousness; painfully, yet incessantly, labouring to divert their attention from her husband. Whilst writhing thus under her internal agonies, her restless and terrifying glances towards Macbeth, in spite of all her efforts to suppress them, have thrown the whole table into amazement; and the murderer then suddenly breaks up the assembly by the confession of his horrors: [III, iv, 136–142].

What imitation, in such circumstances as these, would ever satisfy the demands of expectation? The terror, the remorse, the hypocrisy of this astonishing being, flitting in frightful succession over her countenance, and actuating her agitated gestures with her varying emotions, present, perhaps, one of the greatest difficulties of the scenic art, and cause her representative no less to tremble for the suffrage of her private study than for its public effect.

It is now the time to inform you of an idea which I have conceived of Lady Macbeth's character, which perhaps will appear as fanciful as that which I have adopted respecting the style of her beauty; and in order to justify this idea, I must carry you back to the scene immediately preceding the banquet, in which you will recollect the following dialogue: [III, ii, 45–66]. Now it is not possible that she should hear all these ambiguous hints about Banquo without being too well aware that a sudden, lamentable fate awaits him. Yet so far from offering any opposition to Macbeth's murderous designs, she even hints, I think, at the facility, if not the expediency, of destroying both Banquo and [Fleance] when she observes that '*in them Nature's copy is not eterne.*' Having, therefore, now filled the measure of her crimes, I have imagined that the last appearance of Banquo's ghost became no less visible to her eyes than it became to those of her husband. Yes, the spirit of the noble Banquo has smilingly filled up, even to overflowing, and now commends to her own lips the ingredients of her poisoned chalice.

THE FIFTH ACT.—Behold her now, with wasted form, with wan and haggard countenance, her starry eyes glazed with the ever-burning fever of remorse, and on their lids the shadows of death. Her ever-restless spirit wanders in troubled dreams about her dismal apartment; and, whether waking or asleep, the smell of innocent blood incessantly haunts her imagination: 'Here's the smell of blood still. All the perfumes of Arabia will not sweeten This little hand.' How beautifully contrasted is this exclamation with the bolder image of Macbeth, in expressing the same feeling: 'Will all great Neptune's ocean wash the blood Clean from this hand?' And how appropriately either sex illustrates the same idea!

During this appalling scene, which, to my sense, is the most so of them all, the wretched creature, in imagination, acts over again the accumulated horrors of her whole conduct. These dreadful images, accompanied with the agitations they have induced, have obviously accelerated her untimely end; for in a few moments tidings of her death are brought to her unhappy husband. It is conjectured that she died by her own hand. Too certain it is, that she dies and makes no sign. I have now to account to you for the weakness which I have ascribed to Macbeth. . . . Please to observe that he (I must think pusillanimously, when I compare his conduct with her forbearance) has been continually pouring out his miseries to his wife.

His heart has therefore been eased, from time to time, by unloading its weight of woe; while she, on the contrary, has perseveringly endured in silence the uttermost anguish of a wounded spirit. . . . Her feminine nature, her delicate structure, it is too evident, are soon overwhelmed by the enormous pressure of her crimes. Yet it will be granted that she gives proofs of a naturally higher toned mind than that of Macbeth. The different physical powers of the two sexes are finely delineated in the different effects which their mutual crimes produce. Her frailer frame, and keener feelings have now sunk under the struggle—his robust and less sensitive constitution has not only resisted it, but bears him on to deeper wickedness, and to experience the fatal fecundity of crime. . . .

In one point of view, at least, this guilty pair extort from us, in spite of ourselves, a certain respect and approbation. Their grandeur of character sustains them both above recrimination (the despicable accustomed resort of vulgar minds) in adversity: for the wretched husband, though almost impelled into this gulf of destruction by the instigations of his wife, feels no abatement of his love for her, while she, on her part, appears to have known no tenderness for him, till, with a heart bleeding at every pore, she beholds in him the miserable victim of their mutual ambition. Unlike the first frail pair in Paradise, they spent not the fruitless hours in mutual accusation.

[Mrs Siddons, on p. 35, gives the following account of the first time that she had to play Lady Macbeth:]

It was my custom to study my characters at night, when all the domestic cares and business of the day were over. On the night preceding that in which I was to appear in this part for the first time, I shut myself up, as usual, when all the family were retired, and commenced my study of Lady Macbeth. As the character is very short, I thought I should soon accomplish it. Being then only twenty years of age, I believed, as many others do believe, that little more was necessary than to get the words into my head; for the necessity of discrimination and the development of character, at that time of my life, had scarcely entered into my imagination. But, to proceed. I went on with tolerable composure, in the silence of the night (a night I can never forget), till I came to the assassination scene, when the horrors of the scene rose to a degree that made it impossible for me to get farther. I snatched up my candle and hurried out of the room in a paroxysm of terror. My dress was of silk, and the rustling of it, as I ascended the stairs to go to bed, seemed to my panic-struck fancy like the movement of a spectre pursuing me. At last I reached my chamber, where I found my husband fast asleep. I clapt my candlestick down upon the table, without the power of putting the candle out, and threw myself on my bed, without daring to stay even to take off my clothes. At peep of day I rose to resume my task; but so little did I know of my part when I appeared in it, at night, that my shame and confusion cured me of procrastinating my business for the remainder of my life.

About six years afterwards I was called upon to act the same character in London. By this time I had perceived the difficulty of assuming a personage with whom no one feeling of common general nature was congenial or assistant. One's own heart could prompt one to express, with some degree of truth, the sentiments of a mother, a daughter, a wife, a lover, a sister, etc., but to adopt this character must be an effort of the judgement alone.

Therefore, it was with the utmost diffidence, nay, terror, that I undertook it, and with the additional fear of Mrs Pritchard's reputation in it before my eyes. The

dreaded first night at length arrived, when, just as I had finished my toilette, and was pondering with fearfulness my first appearance in the grand, fiendish part, comes Mr Sheridan, knocking at my door, and insisting, in spite of all my entreaties not to be interrupted at this to me tremendous moment, to be admitted. He would not be denied admittance, for he protested he must speak to me on a circumstance which so deeply concerned my own interest that it was of the most serious nature. Well, after much squabbling, I was compelled to admit him, that I might dismiss him the sooner, and compose myself before the play began. But, what was my distress and astonishment when I found that he wanted me, even at this moment of anxiety and terror, to adopt another mode of acting the sleeping scene. He told me he had heard with the greatest surprise and concern that I meant to act it without holding the candle in my hand; and, when I urged the impracticability of washing out that 'damned spot' with the vehemence that was certainly implied by both her own words and by those of her gentlewoman, he insisted that if I did put the candle out of my hand, it would be thought a presumptuous innovation, as Mrs Pritchard had always retained it in hers. My mind, however, was made up, and it was then too late to make me alter it; for I was too agitated to adopt another method. My deference for Mr Sheridan's taste and judgement was, however, so great, that, had he proposed the alteration whilst it was possible for me to change my own plan, I should have yielded to his suggestion; though even then it would have been against my own opinion and my observation of the accuracy with which somnambulists perform all the acts of waking persons. The scene, of course, was acted as I had myself conceived it, and the innovation, as Mr Sheridan called it, was received with approbation. Mr Sheridan himself came to me, after the play, and most ingenuously congratulated me on my obstinacy. When he was gone out of the room I began to undress; and while standing up before my glass, and taking off my mantle, a diverting circumstance occurred to chase away the feelings of this anxious night; for while I was repeating, and endeavoring to call to mind the appropriate tone and action to the following words, 'Here's the smell of blood still!' my dresser innocently exclaimed, 'Dear me, ma'am, how very hysterical you are to-night; I protest and vow, ma'am, it was not blood, but rose-pink and water; for I saw the property-man mix it up, with my own eyes.'

MRS JAMESON (ii, p. 320): The very passages in which Lady Macbeth displays the most savage and relentless determination are so worded as to fill the mind with the idea of sex, and place the *woman* before us in all her dearest attributes, at once softening and refining the horror and rendering it more intense. Thus when she reproaches her husband for his weakness: 'From this time such I account thy love.' Again, 'Come to my woman's breasts And take my milk for gall,' etc. 'I have given suck, and know how tender 'tis To love the babe that milks me,' etc. And lastly, in the moment of extremest terror comes that unexpected touch of feeling, so startling, yet so wonderfully true to nature, 'Had he not resembled my father,' etc. Thus in one of Weber's or Beethooven's grand symphonies, some unexpected soft minor chord or passage will steal on the ear, heard amid the magnificent crash of harmony, making the blood pause and filling the eyes with unbidden tears.

It is particularly observable that in Lady Macbeth's concentrated, strong-nerved ambition, the ruling passion of her mind, there is yet a touch of womanhood: she is ambitious less for herself than for her husband. It is fair to think this, because

we have no reason to draw any other inference either from her words or her actions. In her famous soliloquy, after reading her husband's letter, she does not once refer to herself. It is of him she thinks: she wishes to see her husband on the throne, and to place the sceptre within *his* grasp. The strength of her affection adds strength to her ambition. Although in the old story of Boethius we are told that the wife of Macbeth 'burned with unquenchable desire to bear the name of queen,' yet in the aspect under which Shakespeare has represented the character to us, the selfish part of this ambition is kept out of sight. We must remark also, that in Lady Macbeth's reflections on her husband's character, and on that milkiness of nature which she fears 'may impede him from the golden round,' there is no indication of female scorn: there is exceeding pride, but no egotism, in the sentiment or the expression; no want of wifely or womanly respect and love for *him*, but, on the contrary, a sort of unconsciousness of her own mental superiority, which she betrays rather than asserts, as interesting in itself as it is most admirably conceived and delineated. Nor is there anything vulgar in her ambition; as the strength of her affections lends to it something profound and concentrated, so her splendid imagination invests the object of her desire with its own radiance. We cannot trace in her grand and capacious mind that it is the mere baubles and trappings of royalty which dazzle and allure her: hers is the sin of the 'star-bright apostate,' and she plunges with her husband into the abyss of guilt to procure for 'all their days and nights sole sovereign sway and masterdom.' She revels, she luxuriates, in her dream of power. She reaches at the golden diadem which is to sear her brain; she perils life and soul for its attainment, with an enthusiasm as perfect, a faith as settled, as that of the martyr who sees at the stake heaven and its crowns of glory opening upon him. . . .

She is nowhere represented as urging [Macbeth] on to new crimes; so far from it that when he darkly hints his purposed assassination of Banquo, and she inquires his meaning, he replies, 'Be innocent of the knowledge, dearest chuck, Till thou approve the deed.' The same may be said of the destruction of Macduff's family. Every one must perceive how our detestation of the woman had been increased, if she had been placed before us as suggesting and abetting those additional cruelties into which Macbeth is hurried by his mental cowardice.

If my feeling of Lady Macbeth's character be just to the conception of the Poet, then she is one who could steel herself to the commission of a crime from necessity and expediency, and be daringly wicked for a great end, but not likely to perpetrate gratuitous murders from any vague or selfish fears. I do not mean to say that the perfect confidence existing between herself and Macbeth could possibly leave her in ignorance of his actions or designs: that heart-broken and shuddering allusion to the murder of Lady Macduff (in the sleeping scene) proves the contrary. But she is nowhere brought before us in immediate connexion with these horrors, and we are spared any flagrant proof of her participation in them. . . .

Another thing has always struck me. During the supper scene, . . . her indignant rebuke [to her husband], her low whispered remonstrance, the sarcastic emphasis with which she combats his sick fancies, and endeavors to recall him to himself, have an intenseness, a severity, a bitterness, which makes the blood creep. Yet, when the guests are dismissed, and they are left alone, she says no more, and not a syllable of reproach or scorn escapes her: a few words in submissive reply to his questions, and an entreaty to seek repose, are all she permits herself to utter. There is a touch of pathos and of tenderness in this silence which has always affected me

beyond expression; it is one of the most masterly and most beautiful traits of character in the whole play.

Lastly, it is clear that in a mind constituted like that of Lady Macbeth conscience must wake some time or other, and bring with it remorse closed by despair, and despair by death. This great moral retribution was to be displayed to us—but how? Lady Macbeth is not a woman to start at shadows; she mocks at air-drawn daggers; she sees no imagined spectres rise from the tomb to appall or accuse her. The towering bravery of *her* mind disdains the visionary terrors which haunt her weaker husband. We know, or rather feel, that she who could give a voice to the most direful intent, and call on the spirits that wait on moral thoughts to 'unsex her,' and 'stop up all access and passage of remorse,'—to that remorse would have given nor tongue nor sound; and that rather than have uttered a complaint she would have held her breath and died. To have given her a confidant, though in the partner of her guilt, would have been a degrading resource, and have disappointed and enfeebled all our previous impressions of her character; yet justice is to be done, and we are to be made acquainted with that which the woman herself would have suffered a thousand deaths rather than have betrayed. In the sleeping scene we have a glimpse into that inward hell: the seared brain and broken heart are laid bare before us in the helplessness of slumber. By a judgement the most sublime ever imagined, yet the most unforced, natural and inevitable, the sleep of her who murdered sleep is no longer repose, but a condensation of resistless horrors which the prostrate intellect and the powerless will can neither baffle nor repel. We shudder and are satisfied; yet our human sympathies are again touched; we rather sigh over the ruin than exult in it; and after watching her through this wonderful scene with a sort of fascination, we dismiss the unconscious, helpless, despair-stricken murderess with a feeling which Lady Macbeth, in her waking strength, with all her awe-commanding powers about her, could never have excited.

It is here especially we perceive that sweetness of nature which in Shakespeare went hand in hand with his astonishing powers. He never confounds that line of demarcation which eternally separates good from evil, yet he never places evil before us without exciting in some way a consciousness of the opposite good which shall balance and relieve it. . . .

What would not the firmness, the self-command, the enthusiasm, the intellect, the ardent affections of this woman have performed, if properly directed? but the object being unworthy of the effort, the end is disappointment, despair, and death.

The power of religion could alone have controlled such a mind; but it is the misery of a very proud, strong, and gifted spirit, without sense of religion, that instead of looking upward to find a superior, it looks around and sees all things as subject to itself. Lady Macbeth is placed in a dark, ignorant, iron age; her powerful intellect is slightly tinged with its credulity and superstitions, but she has no religious feeling to restrain the force of will. She is a stern fatalist in principle and action,—'What is done, is done,' and would be done over again under the same circumstances; her remorse is without repentance or any reference to an offended Deity; it arises from the pang of a wounded conscience, the recoil of the violated feelings of nature; it is the horror of the past, not the terror of the future; the torture of self-condemnation, not the fear of judgement; it is strong as her soul, deep as her guilt, fatal as her resolve, and terrible as her crime.

If it should be objected to this view of Lady Macbeth's character, that it engages

our sympathies in behalf of a perverted being,—and that to leave her so strong a power upon our feelings in the midst of such supreme wickedness, involves a moral wrong, I can only reply in the words of Dr Channing, that 'in this and the like cases our interest fastens on what is *not* evil in the character,—that there is something kindling and ennobling in the consciousness, however awakened, of the energy which resides in mind: and many a virtuous man has borrowed new strength from the force, constancy, and dauntless courage of evil agents.'

This is true; and might he not have added, that many a powerful and gifted spirit has learnt humility and self-government from beholding how far the energy which resides in mind may be degraded and perverted?

CAMPBELL (ii, p. 6): I regard *Macbeth*, upon the whole, as the greatest treasure of our dramatic literature. We may look as Britons at Greek sculpture, and at Italian paintings, with a humble consciousness that our native art has never reached their perfection; but in the drama we can confront Æschylus himself with Shakespeare; and of all modern theatres, *ours* alone can compete with the Greek in the unborrowed nativeness and sublimity of its superstition. In the grandeur of tragedy *Macbeth* has no parallel, till we go back to the *Prometheus and the Furies* of the Attic stage. I could even produce, if it were not digressing too far from my subject, innumerable instances of striking similarity between the metaphorical mintage of Shakespeare's and of Æschylus's style,—a similarity, both in beauty and in the fault of excess, that, unless the contrary had been proved, would lead me to suspect our great dramatist to have been a studious Greek scholar. But their resemblance arose only from the consanguinity of nature.

In one respect, the tragedy of *Macbeth* always reminds me of Æschylus's poetry. It has scenes and conceptions absolutely too bold for representation. What stage could do justice to Æschylus, when the Titan Prometheus makes his appeal to the elements; and when the hammer is heard in the Scythian Desert that rivets his chains? Or when the Ghost of Clytemnestra rushes into Apollo's temple, and rouses the sleeping Furies? I wish to imagine these scenes: I should be sorry to see the acting of them attempted.

In like manner, there are parts of *Macbeth* which I delight to read much more than to see in the theatre. When the drum of the Scottish army is heard on the wild heath, and when I fancy it advancing, with its bowmen in front, and its spears and banners in the distance, I am always disappointed with Macbeth's entrance, at the head of a few kilted actors. I strongly suspect that the appearance of the *Weird Sisters* is too wild and poetical for the possibility of its being ever duly acted in a theatre. Even with the exquisite music of Locke, the orgies of the Witches at their boiling cauldron is a burlesque and revolting exhibition. Could any stage contrivance make it seem sublime? No! I think it defies theatrical art to render it half so welcome as when we read it by the *mere* light of our own imaginations. Nevertheless, I feel no inconsistency in reverting from these remarks to my first assertion that, all in all, *Macbeth* is our greatest possession in dramatic poetry. It was restored to our Theatre by Garrick, with much fewer alterations than have generally mutilated the plays of Shakespeare. For two-thirds of a century, before Garrick's time, *Macbeth* had been worse than banished from the stage: for it had been acted with D'Avenant's alterations, in which every original beauty was either awkwardly disguised or arbitrarily omitted. Yet so ignorant were Englishmen that *The Tatler* quotes Shakespeare's *Macbeth* from D'Avenant's alteration of it; and when Quin

heard of Garrick's intention to restore the original, he asked in astonishment, 'Have I not all this time been acting Shakespeare's play?' . . .

In a general view, I agree with both of the fair advocates (Mrs Siddons and Mrs Jameson) of Lady Macbeth, that the language of preceding critics was rather unmeasured when they describe her as '*thoroughly hateful, invariably savage, and purely demoniac.*' It is true that the ungentlemanly epithet 'fiend-like' is applied to her by Shakespeare himself, but then he puts it into the mouth of King Malcolm, who might naturally be incensed.

Lady Macbeth is not thoroughly hateful, for she is not a virago, not an adulteress, not impelled by revenge. On the contrary, she expresses no feeling of personal malignity towards any human being in the whole course of her part. Shakespeare could have easily displayed her crimes in a more commonplace and accountable light by assigning some feudal grudge as a mixed motive of her cruelty to Duncan; but he makes her a murderess in cold blood, and from the sole motive of ambition, well knowing that if he had broken up the inhuman serenity of her remorselessness by the ruffling of anger he would have vulgarized the features of the splendid Titaness.

By this entire absence of petty vice and personal virulence, and by concentrating all the springs of her conduct into the one determined feeling of ambition, the mighty Poet has given her character a statue-like simplicity, which, though cold, is spirit-stirring from the wonder it excites, and which is imposing, although its respectability consists, as far as the heart is concerned, in merely negative decencies. How many villains walk the world in credit to their graves from the mere fulfilment of these negative decencies! Had Lady Macbeth been able to smother her husband's babblings she might have been one of them.

Shakespeare makes her a great character by calming down all the pettiness of vice and by giving her only one ruling passion, which, though criminal, has at least a lofty object, corresponding with the firmness of her will and the force of her intellect. The object of her ambition was a crown, which, in the days in which we suppose her to have lived, was a miniature symbol of divinity. Under the full impression of her intellectual powers, and with a certain allowance which we make for the illusion of sorcery, the imagination suggests to us something like a half-apology for her ambition. Though I can vaguely imagine the supernatural agency of the spiritual world, yet I know so little precisely about fiends or demons that I cannot pretend to estimate the relation of their natures to that of Shakespeare's heroine. But, as a human being, Lady Macbeth is too intellectual to be thoroughly hateful. Moreover, I hold it no parodox to say that the strong idea which Shakespeare conveys to us of her intelligence is heightened by its contrast with that partial shade which is thrown over it by her sinful will giving way to superstitious influences. At times she is deceived, we should say, prosaically speaking, by the infatuation of her own wickedness, or poetically speaking, by the agency of infernal tempters; otherwise she could not have imagined for a moment that she could palm upon the world the chamberlains of Duncan for his real murderers. Yet her mind, under the approach of this portentous and unnatural eclipse, in spite of its black illusions, has light enough remaining to show us a reading of Macbeth's character, such as Lord Bacon could not have given to us more philosophically or in fewer words.

All this, however, only proves Lady Macbeth to be a character of brilliant understanding, lofty determination, and negative decency. That the Poet meant us to

conceive her more than a piece of august atrocity, or to leave a tacit understanding of her being naturally amiable, I make bold to doubt. Mrs Siddons, disposed by her own nature to take the most softened view of her heroine, discovers, in her conduct towards Macbeth, a dutiful and unselfish tenderness, which I own is far from striking me. 'Lady Macbeth,' she says, 'seeks out Macbeth that she may at least participate in his wretchedness.' But is *that* her real motive? No; Lady Macbeth in that scene seems to me to have no other object than their common preservation. She finds that he is shunning society, and is giving himself up to 'his sorry fancies.' Her trying to snatch him from these is a matter of policy—a proof of her sagacity, and not of her social sensibility. At least, insensitive as we have seen her to the slightest joy at the return of her husband, it seems unnecessary to ascribe to her any new-sprung tenderness, when self-interest sufficiently accounts for her conduct.

Both of her fair advocates lay much stress on her abstaining from vituperation towards Macbeth, when she exhorts him to retire to rest after the banquet. But here I must own that I can see no proof of her positive tenderness. Repose was necessary to Macbeth's recovery. Their joint fate was hanging by a hair; and she knew that a breath of her reproach, by inflaming him to madness, would break that hair, and plunge them both into exposure and ruin. Common sense is always respectable; and here it is joined with command of temper and matrimonial faith. But still her object includes her own preservation; and we have no proof of her alleged tenderness and sensibility.

If Lady Macbeth's male critics have dismissed her with ungallant haste and harshness, I think the eloquent authoress of the *Characteristics of Women* has tried rather too elaborately to prove her positive virtues by speculations which, to say the least of them, if they be true, are not certain. She goes beyond Mrs Siddons's toleration of the heroine; and, getting absolutely in love with her, exclaims, 'What would not the firmness, the self-command, the ardent affections of this woman have performed if properly directed!' Why, her firmness and self-command are very evident; but as to her ardent affections, I would ask, on what other object on earth she bestows them except the crown of Scotland? We are told, however, that her husband loves her, and that therefore she could not be naturally bad. But, in the first place, though we are not directly told so, we may be fairly allowed to imagine her a very beautiful woman; and, with beauty and superior intellect, it is easy to conceive her managing and making herself necessary to Macbeth, a man comparatively weak, and, as we see, facile to wickedness. There are instances of atrocious women having swayed the hearts of more amiable men. What debars me from imagining that Lady Macbeth had obtained this conjugal ascendency by anything amiable in her nature is that she elicits Macbeth's warmest admiration in the utterance of atrocious feelings; at least such I consider those expressions to be which precede his saying to her, 'Bring forth men-children only.'

But here I am again at issue with [Mrs Jameson], who reads in those very expressions, that strike me as proofs of atrocity, distinct evidence of *Lady Macbeth's amiable character*: since she declares that she had known what it was to have loved the offspring she suckled. The majority of she-wolves, I conceive, would make the same declaration, if they could speak, though they would probably omit the addition about dashing out the suckling's brains. Again, she is amiably unable to murder the sleeping king, because, to use Mrs Jameson's words, 'he brings to her the dear and venerable image of her father.' Yes; but she can send in her husband to do it for her. Did Shakespeare intend us to believe this murderess naturally compassionate?

It seems to me, also, to be far from self-evident that Lady Macbeth is not naturally cruel, because she calls on all the demons of human thought to unsex her; or because she dies of what her apologist calls remorse. If by that word we mean true contrition, Shakespeare gives no proof of her having shown such a feeling. Her death is mysterious, and we generally attribute it to despair and suicide. Even her terrible and thrice-repeated sob of agony, in the sleep-walking scene, shows a conscience haunted indeed by terrors, but not penitent; for she still adheres to her godless old ground of comfort, that 'Banquo is in his grave.'

She dies—she is swept away darkly from before us to her great account. I say that we have a tragic satisfaction in her death: and though I grant that we do not exult over her fate, yet I find no argument, in this circumstance, against her natural enormity. To see a fellow-creature, a beautiful woman, with a bright, bold intellect, thus summoned to her destiny, creates a religious feeling too profound for exultation.

In this terribly swift succession of her punishment to her crimes, lies one of the master-traits of skill by which Shakespeare contrives to make us blend an awful feeling, somewhat akin to pity, with our satisfaction at her death.

Still I am persuaded that Shakespeare never meant her for anything better than a character of superb depravity, and a being, with all her decorum and force of mind, naturally cold and remorseless. When Mrs Jameson asks us, what might not religion have made of such a character? she puts a question that will equally apply to every other enormous criminal; for the worst heart that ever beat in a human breast would be at once rectified if you could impress it with a genuine religious faith. But if Shakespeare intended us to believe Lady Macbeth's nature a soil peculiarly adapted for the growth of religion, he has chosen a way very unlike his own wisdom in portraying her, for he exhibits her as a practical infidel in a simple age: and he makes her words sum up all the essense of that unnatural irreligion which cannot spring up to the head without having its root in a callous heart. She holds that 'The sleeping and the dead Are but as pictures.' And that, 'Things without all remedy Should be without regard.' There is something hideous in the very strength of her mind that can dive down, like a wounded monster, to such depths of consolation.

She is a splended picture of evil, nevertheless—a sort of sister of Milton's *Lucifer;* and, like him, we surely imagine her externally majestic and beautiful. Mrs Siddons's idea of her having been a delicate and blonde beauty seems to me to be a pure caprice. The public would have ill exchanged such a representative of Lady Macbeth for the dark locks and the eagle eyes of Mrs Siddons.

MAGINN (p. 184): By Malcolm Lady Macbeth is stigmatized as the 'fiend-like queen.' Except her share in the murder of Duncan,—which is, however, quite sufficient to justify the epithet in the mouth of his son,—she does nothing in the play to deserve the title; and for her crime she has been sufficiently punished by a life of disaster and remorse. She is not the tempter of Macbeth. It does not require much philosophy to pronounce that there were no such beings as the Weird Sisters; or that the voice that told the Thane of Glamis that he was to be King of Scotland was that of his own ambition. In his own bosom was brewed the hell-broth, potent to call up visions counselling tyranny and blood; and its ingredients were his own evil passions and criminal hopes. Macbeth himself only believes as much of the predictions of the witches as he desires. The same prophets who foretold his elevation to the throne foretold also that the progeny of Banquo would reign; and yet,

after the completion of the prophecy so far as he is himself concerned, he endeavors to mar the other part by the murder of Fleance. The Weird Sisters are to him no more than the Evil Spirit which, in *Faust*, tortures Margaret at her prayers. They are but the personified suggestions of his mind. She, the wife of his bosom, knows the direction of his thoughts; and bound to him in love, exerts every energy, and sacrifices every feeling, to minister to his hopes and aspirations. This is her sin, and no more. He retains, in all his guilt and crime, a fond feeling for his wife. Even when meditating slaughter, and dreaming of blood, he addresses soft words of conjugal endearment; he calls her 'dearest chuck' while devising assassinations, with the foreknowledge of which he is unwilling to sully her mind. Selfish in ambition, selfish in fear, his character presents no point of attraction but this one merit. Shakespeare gives us no hint as to her personal charms, except when he makes her describe her hand as 'little.' We may be sure that there were few 'more thoroughbred or fairer fingers' in the land of Scotland than those of its queen, whose bearing in public towards Duncan, Banquo, and the nobles is marked by elegance and majesty; and, in private, by affectionate anxiety for her sanguinary lord. He duly appreciated her feelings, but it is a pity that such a woman should have been united to such a man. If she had been less strong of purpose, less worthy of confidence, he would not have disclosed to her his ambitious designs; less resolute and prompt of thought and action, she would not have been called on to share his guilt; less sensitive or more hardened, she would not have suffered it to prey forever like a vulture upon her heart. She affords, as I consider it, only another instance of what women will be brought to by a love which listens to no considerations, which disregards all else beside, when the interests, the wishes, the happiness, the honour, or even the passions, caprices, and failings of the beloved object are concerned; and if the world, in a compassionate mood, will gently scan the softer errors of sister-woman, may we not claim a kindly construing for the motives which plunged into the Aceldama of this blood-washed tragedy the sorely-urged and broken-hearted Lady Macbeth?

Bucknill (p. 44): What was Lady Macbeth's form and temperament? In Maclise's great painting, of the banquet scene, she is represented as a woman of large and coarse development: a Scandinavian Amazon, the muscles of whose brawny arms could only have been developed to their great size by hard and frequent use; a woman of whose fists her husband might well be afraid. . . . Was Lady Macbeth such a being? Did the fierce fire of her soul animate the epicene bulk of a virago? Never! Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force, unoppressed by weight of flesh. Probably she was small; for it is the smaller sort of women whose emotional fire is the most fierce, and she herself bears unconscious testimony to the fact that her hand was little. . . . Although she manifests no feeling towards Macbeth beyond the regard which ambition makes her yield, it is clear that he entertains for her the personal love which a beautiful woman would excite. . . . Moreover, the effect of remorse upon her own health proves the preponderance of nerve in her organization. Could the Lady Macbeth of Maclise, and of others who have painted this lady, have been capable of the fire and force of her character in the commission of her crimes, the remembrance of them would scarcely have disturbed the quiet of her after years. We figure Lady Macbeth to have been a tawny or brown blonde Rachel, with more beauty, with gray and cruel eyes, but with the

same slight, dry configuration and constitution, instinct with determined nerve-power. [In a foot-note, Dr Bucknill states that when he wrote the above he was not aware that Mrs Siddons held a similar opinion as to Lady Macbeth's personal appearance. —Ed.]

Mrs F. A. Kemble (*Every Saturday*, 22 Feb., 1868): Nothing indeed can be more wonderfully perfect than Shakespeare's delineation of the evil nature of these two human souls,—the evil strength of the one, and the evil weakness of the other. In admirable harmony with the conception of both characters is the absence in the case of Lady Macbeth of all the grotesquely terrible supernatural machinery by which the imagination of Macbeth is assailed and daunted. She reads of her husband's encounter with the witches and of the fulfilment of their first prophecy; and yet while the men who encounter them (Banquo as much as Macbeth) are struck and fascinated by the wild quaintness of their weird figures,—with the description of which it is evident Macbeth has opened his letter to her,—her mind does not dwell for a moment on these 'weak ministers' of the great power of evil. The metaphysical conception of the influence to which she dedicates herself is pure freethinking compared with the superstitions of her times; and we cannot imagine her sweeping into the cavern where Hecate's juggleries are played without feeling that these petty devils would shrink away appalled from the presence of the awful woman who had made her bosom the throne of those 'murdering ministers who wait on nature's mischief.' . . .

The nature of Lady Macbeth, even when prostrated in sleep before the supreme Avenger, is incapable of any solitary spasm of moral anguish or hopeful spasm of mental horror. The irreparable is still to her the undeplorable. Never, even in her dreams, does any gracious sorrow smite from her stony heart the blessed tears that wash away sin. The dreary but undismayed desolation in which her spirit abides forever is quite other than that darkness which the soul acknowledges, and whence it may yet behold the breaking of a dawn shining far off from round the mercy-seat.—Ed. ii.

Lady Martin (p. 232): If we throw our minds into the circumstances of the time, we can understand the wife who would adventure so much for so great a prize, though we may not sympathize with her. Deeds of violence were common; succession in the direct line was often disturbed by the doctrine that 'might was right'; the moral sense was not over nice when a great stake was to be played for. Retribution might come, or it might not; the triumph for the moment was everything, and what we should rightly call murder, often passed in common estimation for an act of valour. Lady Macbeth had been brought up amid such scenes, and one murder more seemed little to her. But she did not know what it was to be personally implicated in murder, nor foresee the Nemesis that would pursue her waking, and fill her dreams with visions of the old man's blood slowly trickling down before her eyes. Think, too, of her agony of anxiety, on the early morning just after the murder, lest her husband in his wild ravings should betray himself; and of the torture she endured while, no less to her amazement than her horror, he recites to Malcolm and Donalbain, with fearful minuteness of detail, how he found Duncan lying gashed and goary in his chamber! She had faced that sight without blenching, when it was essential to replace the daggers, and even to 'smear the sleepy grooms with blood'; but to have the whole scene thus vividly brought again before her was too great a strain upon

her nerves. No wonder that she faints. It was not Macbeth alone, as we soon see, whose sleep was haunted by the affliction of terrible dreams. She says nothing of them, for hers was the braver, more self-sustained nature of the two; but I always felt an involuntary shudder creep over me when, in the scene before the banquet scene, he mentions them as afflicting himself [III, ii, 24]. He has no thought of what she, too, is suffering; but that a change has come over her by this time is very clearly indicated by her words at the beginning of this same scene: 'Nought's had, all's spent, Where our desire is got without content: 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy' (III, ii, 8–11), words which must never be lost sight of, pointing as they do to the beginning of that mental unrest brought on by the recurrence of images and thoughts which will not 'die with them they think on,' and which culminate in the 'slumbery agitation' of the troubled nights that were quickly followed by her death, of which, in the sleep-walking scene, we have a glimpse. [See also note by WILSON on this same passage. —ED. ii.]

SYMONS (p. 24): The 'note,' as it may be called, of Macbeth is the weakness of a bold mind, a vigorous body; that of Lady Macbeth is the strength of a finely-strung but perfectly determined nature. She dominates her husband by the persistence of an irresistible will; she herself, her woman's weaknes, is alike dominated by the same compelling force. Let the effect on her of the witches' prediction be contrasted with the effect on Macbeth. In Macbeth there is a mental conflict, an attempt, however feeble, to make a stand against the temptation. But the prayer of his wife is not for power to resist, but for power to carry out the deed. The same ambitions that were slumbering in him are in her stirred by the same spark into life. The flame runs through her and possesses her in an instant, and from the thought to its realization is but a step. Like all women, she is practical, swift from starting-point to goal, imperious in disregard of hindrances that may lie in the way. But she is resolute, also, with a determination which knows no limits; imaginative, too (imagination being to her in the place of virtue), and it is this she fears, and it is this that wrecks her. Her prayer to the spirits that tend on mortal thoughts shows by no means a mind steeled to compunction. Why should she cry: 'Stop up the access and passage to remorse!' if hers were a mind in which no visitings of pity had to be dreaded? Her language is fervid, sensitive, and betrays with her first words the imagination which is her capacity for suffering. She is a woman who can be 'magnificent in sin,' but who has none of the callousness which makes the comfort of the criminal; not one of the poisonous women of the Renaissance, who smiled complacently after an assassination, but a woman of the North, in which sin is its own 'first revenge.' She can do the deed and she can do it triumphantly; she can even think her prayer has been answered, but the horror of the thing will change her soul, and at night, when the will that supported her indomitable mind by day slumbers with the overtaxed body, her imagination (the soul she has in her for her torture) will awake and cry at last aloud. On the night of the murder it is Macbeth who falters; it is he who wishes that the deed might be undone, she who says to him: 'These deeds must not be thought After these ways; so, it will make us mad'; but to Macbeth (despite the 'terrible dreams') time dulls the remembrance from its first intensity; he has not the fineness of nature that gives the power of suffering to his wife. Guilt changes both, but him it degrades. Hers is not a nature that can live in degradation. To her no degradation is possible. Her sin

was deliberate; she marched straight to her end; and the means were mortal, not alone to the man who died, but to her. Macbeth could as little comprehend the depth of her suffering as she his hesitancy in a determined action. It is this fineness of nature, this overpossession by imagination, which renders her interesting, elevating her punishment into a sphere beyond the comprehension of a vulgar criminal. In that terrible second Scene of Act II., perhaps the most awe-inspiring scene that Shakespeare ever wrote, the splendid qualities of Lady Macbeth are seen in their clearest light. She has taken wine to make her bold, but there is an exaltation in her brain beyond anything that wine could give. Her calmness is indeed unnatural, overstrained, by no means so composed as she would have her husband think. But having determined on her purpose there is with her no returning, no thought of return. It is with a burst of real anger, of angry contempt, that she cries, 'Give *me* the daggers!' and her exaltation upholds her as she goes back and faces the dead man and the sleeping witnesses. She can even, as she returns, hear calmly the knocking which speaks so audibly to the heart of Macbeth; taking measures for their safety if anyone should enter. She can even look resolutely at her bloody hands, and I imagine she half believes her own cynical words when she says: 'A little water clears us of this deed: How easy is it then!' Her will, her high nature (perverted, but not subdued), her steeled sensitiveness, the intoxication of crime and of wine, sustain her in a forced calmness which she herself little suspects will ever fail her. How soon it does fail, or rather how soon the body takes revenge upon the soul, is seen next morning, when, after overacting her part in the words, 'What, in our house?' she falls in a swoon by no means counterfeit, we may be sure, though Macbeth, by his disregard of it, seems to think so. After this we see her but rarely. A touch of the deepest melancholy ('Nought's had, all's spent') marks the few words spoken to herself as she waits for Macbeth on the night which is, though unknown to her, to be fatal to Banquo. No sooner has Macbeth entered than she greets him in the old resolute spirit; and again on the night of the banquet she is, as ever, full of bitter scorn and contempt for the betraying weakness of her husband, prompt to cover his confusion with a plausible tale to the guests. She is still mistress of herself, and only the weariness of the few words she utters after the guests are gone, only the absence of the reproaches we are expecting, betray the change that is coming over her. One sees a trace of lassitude, that is all. From this point Lady Macbeth drops out of the play, until, in the fifth act, we see her for the last time. Even now it is the body rather than the soul that has given way. What haunts her is the smell and sight of the blood, the physical disgust of the thing. 'All the perfumes of Arabia will not sweeten this little hand!' One hears the self-pitying note with which she says the words. Even now, even when unconscious, her scorn still bites at the feebleness of her husband. The will in this shattered body is yet unbroken. There is no repentance, no regret, only the intolerable vividness of accusing memory; the sight, the smell, ever present to her eyes and nostrils. It has been thought that the words 'Hell is murky!'—the only sign, if sign it be, of fear at the thought of the life to come—are probably spoken in mocking echo of her husband. Even if not, they are a passing shudder. It is enough for her that her hands still keep the sensation of the blood upon them. The imagination which stands to her in the place of virtue has brought in its revenge, and for her too there is left only the release of death. She dies, not of remorse at her guilt, but because she has miscalculated her power of resistance to the scourge of an over-acute imagination.—Ed. ii.

WAS SHAKESPEARE EVER IN SCOTLAND?

MALONE (vol. ii, p. 416, ed. 1821): Guthrie asserts in his *History of Scotland* that King James, 'to prove how thoroughly he was emancipated from the tutelage of his clergy, desired Queen Elizabeth, in the year 1599, to send him a company of English comedians. She complied, and James gave them a license to act in his capital and in his court. I have great reason to think,' adds the historian, 'that the immortal Shakespeare was of the number.' If Guthrie had any ground for this assertion, why was it not stated? It is extremely improbable that Shakespeare should have left London at this period. In 1599 his *Henry V.* was produced, and without doubt acted with great applause.

COLLIER (*Annals of the Stage*, vol. i, p. 344, 1831) says that 'it has been supposed by some that Shakespeare was a member of this company [that arrived in Edinburgh in 1599], and that he even took his description of Macbeth's castle from local observation. No evidence can be produced either way, excepting Malone's conjuncture' in reference to the production of *Henry V.* in that year.

KNIGHT (*Biography*, etc., p. 415, 1843, and also *Ibid.*, p. 420, 1865) endeavors to prove that Shakespeare did visit Scotland, but not in the year mentioned by Guthrie. The latter 'evidently founded his statement upon a passage in Spottiswood's *History of the Church of Scotland*,' in which the appearance of the company of English comedians is put 'in the end of the year' [1599]. That this could not have been Shakespeare's company KNIGHT finds 'decisive evidence' 'in the Registers of the Privy Council and the Office Books of the Treasurers of the Chamber,' wherein it is stated that the Lord Chamberlain's servants performed before Queen Elizabeth on the 26th of December, 1599. But in Sir John Sinclair's *Statistical Account of Scotland* there is a description of the parish of Perth, by the Rev James Scott, in which the latter says that it appears from the old records that a company of players were in Perth in 1589, and, after alluding to Guthrie's statement, adds that 'if they were English actors who visited Perth in that year, Shakespeare might be one of them.' These conjectures, however, of Guthrie and Scott are manifestly loose and untenable, and have never been seriously regarded by English commentators. 'Collier does not notice a subsequent visit of a company of English players to Scotland as detailed in a local history published in London in 1818—the *Annals of Aberdeen*, by William Kennedy. This writer does not print the document on which he founds his statements; but his narrative is so circumstantial as to leave little doubt that the company of players to which Shakespeare belonged visited Aberdeen in 1601.

'We may distinctly state that as far as any public or private record informs us, there is no circumstance to show that the Lord Chamberlain's company was not in Scotland in the autumn of 1601. It is a curious fact that even three months later, at the Christmas of that year, there is no record that the Lord Chamberlain's company performed before Queen Elizabeth. The Office-Book of the Treasurer of the Chamber records no performance between Shrove Tuesday, the 3d of March, 1601, and St. Stephen's Day, the 26th of December, 1602. [Richard Manningham's notebook, however, shows] that Shakspere's company was in London at the beginning of 1602. If it can be shown that the company to which Shakspere belonged was performing in Scotland in October, 1601, there is every probability that Shakspere

himself was not absent. He buried his father at Stratford on the 8th of September of that year. The summer season of the Globe would be ended; the winter season at the Blackfriars not begun. He had a large interest as a shareholder in his company; he is supposed to have been the owner of its properties or stage equipments. His duty would call him to Scotland. The journey and the sojourn there would present some relief to the gloomy thoughts which the events of 1601 must have cast upon him.'

Mr Knight, taking Shakespeare's sojourn in Scotland as being thus proved, maintains that there are many points of resemblance between *Macbeth* and the 'Earle of Gowrie's Conspiracie,' which happened only fourteen months before, and over which Scotland was still profoundly moved.

In the second place, Mr Knight sustains his theory by Shakespeare's topographical knowledge. Holinshed represents the meeting of the Witches with Macbeth and Banquo as in the midst of a 'laund,' which presents the idea of a pleasant and fertile meadow among trees. The Poet chose his scene with greater art, and with greater topographical accuracy in describing it as 'a blasted heath.' The country around Fores is wild moorland, no more dreary piece is to be found in all Scotland. 'There is something startling to a stranger in seeing the solitary figure of the peat-digger, or rush-gatherer, moving amidst the waste in the sunshine of a calm autumn day; but the desolation of the scene in stormy weather, or when the twilight fogs are trailing over the pathless heath, or settling down upon the pools, must be indescribable.'

The chroniclers furnish Shakespeare with no notion of the particular character of the castle of Inverness. His exquisite description of it in the conversation between Duncan and Banquo is unquestionably an effort of the highest art, but it is also founded in reality. (See *On the Site of Macbeth's Castle at Inverness*, by John Anderson, Esq. *Transactions of the Society of Scottish Antiquaries*, iii, 28 Jan., 1828.)

In the third place, Shakespeare's pronunciation, Dunsináne, is adduced as a proof of his presence near the locality. 'We are informed by a gentleman who is devoted to the study of Scotch antiquities that there is every reason to believe that Dunsináne was the ancient pronunciation, and that Shakspere was consequently right in making Dunsínane the exception to his ordinary accentuation of the word.'

Fourthly, and lastly, Mr Knight discovers what he considers unmistakeable signs of similarity between the rife, Scotch, traditionary witchcraft and the Weird Sisters, and Hecate; and adduces from the numberless trials of witches at that very time many points of resemblance.

When it is stated that the foregoing paragraphs have been condensed from twenty-three of Mr Knight's royal octavo pages, the reader will see that but scant justice is done to an argument to whose advocate we must certainly accord zeal and research, however much we may disagree with his drift.

W. W. Lloyd: It is by no means improbable that Shakespeare may have visited Scotland; his fellow-actors were certainly there, . . . but there is nothing in the play that requires to be thus accounted for; assuredly there is no indication that the Poet was more familiar with Scotland than with Republican Rome.

Collier (*Life of William Shakespeare*, i, p. 164, ed. ii.): Our chief reason for thinking it unlikely that Shakespeare would have accompanied his fellows to Scotland, at all events between October, 1599, and December, 1601, is that, as the

principal writer for the company to which he was attached, he could not well have been spared; and because we have good ground for believing that about that period he must have been unusually busy in the composition of plays. No fewer than five dramas seem, as far as evidence, positive or conjectural, can be obtained, to belong to the interval between 1598 and 1602; and the proof appears to us tolerably conclusive that *Henry V.*, *Twelfth Night*, and *Hamlet* were written respectively in 1599, 1600, and 1601. Besides, as far as we are able to decide such a point, the company to which our great dramatist belonged continued to perform in London; for, although a detachment under Laurence Fletcher may have been sent to Scotland, the main body of the association, called the Lord Chamberlain's players, exhibited at court at the usual seasons in 1599, 1600, and 1601. Therefore if Shakespeare visited Scotland at all, we think it must have been at an earlier period, and there was undoubtedly ample time between the years 1589 and 1599 for him to have done so. Nevertheless, we have no tidings that any English actors were in any part of Scotland during those ten years.

DYCE (*Life of Shakespeare*, i, p. 82, ed. ii.): We have no evidence that Shakespeare ever visited Scotland, either along with Laurence Fletcher, or ten years earlier as one of an English company, styled 'her Majesty's players,' who are known to have performed at Edinburgh in 1589.

ANONYMOUS (*Cornhill Maga.*, Feb. 1889): That Laurence Fletcher's name heads the list of the players to whom the royal license was given in 1603, appears to be the very reason for Shakespeare's absence at Aberdeen, for assuredly he would have been selected for the high honor before Fletcher, whose name does not occur before the player's list of Shakespeare's company. That Fletcher, from his previous connection with King James, was chiefly instrumental in obtaining the license we may well believe, and was very welcome to the Globe Company; but such a play-loving king must have heard of Shakespeare's reputation as a dramatist and manager in great favor at his cousin's court, and had Shakespeare gone to Scotland he would have been more highly honored than Laurence Fletcher, whom we only know as a fellow-actor, and who never wrote a line, at least of any permanent value.

But the real stumbling-block in the way of the Scotch tour is the delay in giving effect to these supposed Scotch gleanings. *Macbeth* is not mentioned as having been publicly performed till 1610, whilst we hear of *Hamlet*, *Othello*, *Measure for Measure* as acted before King James in 1603–04. Why, with this exciting incentive of the accession of a Scotch king directly descended from Banquo, was Shakespeare so late in the day in adding his pæan of welcome? Ben Jonson and others devised masques and fulsome addresses, almost amounting to profanity in their extravagance of flattery, during the long triumphal progress of the new king; but Shakespeare is silent, though specially sent for to entertain the king at Wilton and Hampton Court. We know he performed six pieces at the former, and yet, with such a keen eye to business as he undoubtedly had, he refrains from producing the pointed compliments in the subject of *Macbeth*, and the introduction of witches before the royal author of *Dæmonologia*. On the contrary, he brings before him the stern rebuke of Hamlet against the heavy drinking then prevalent at court, and boldly says: 'Let the candied tongue lick absurd pomp,' etc. If any other proof were wanting of his unrecorded Scotch tour, we can almost trace out an *alibi*. For in July, 1601, his father died at Stratford, and we may rest assured that such a dutiful and faithful son would not be

absent from his obsequies, he who took so much thought of having the 'passing bell' rung for his brother Gilbert. Then there would be business affairs to settle, and the ever-increasing Stratford investments to occupy him, and in the following Christmas revels he is bringing out *Twelfth Night* before Queen Elizabeth, so there is scarce time for a Scottish trip in the interim, before the days of tourist tickets or even of Stage coaches. As we suspect, Stratford and its homely ties barred the way northwards; he could not resist spending the little spare time with his family, so long unavoidably separated from him during his London career. He considered himself a traveller, and revelled in mountain scenery—

> 'Full many a glorious morning have I seen
> Flatter the mountain tops with sov'ran eye.'

Yet these experiences may have been gained in Wales beside his favorite Milford. Had he been to Scotland he would have learned that Glammis was pronounced Glāmes, and Dunsinane Dunsĭnnan. Though his company did go on tours throughout England and Wales, it was against their interest to do so; 'their profit and reputation' suffered. 'How chances it they travel?' inquires Hamlet of the tragedians of the city. Certainly a long absence in Scotland would not have paid them either in finance or repute. Though he lifts no eulogy of the late queen, before whom he had played so lately, possibly his loyal ardor was checked by the memory of Essex and his friend Pembroke's wrongs; at the same time Shakespeare raises no indecorous incense of adoration before the rising sun of James; others are before him even in catching up the subject of the Stuart descent from Banquo, and this is noteworthy because it brings the Macbeth tale to the front, and in all probability suggested it to Shakespeare, as Dr Farmer and Malone have asserted. In 1605, King James makes his first visit to Oxford, and is bored to death with classical addresses, ovations, plays, etc., that he falls to sleep and snores in the middle of them, but at one original masque he wakes up, and we read 'the kinge did very much applaud the conceit thereof.' At St. John's Gate there met him three students dressed as 'weird sisters,' representing the great Unionist principle which England has been so agitated to defend in our own time, viz.: England, Scotland, and Ireland. These 'Sibylls' recited an 'all hail!' both in Latin and English. [See *Source of the Plot*, pp. 397, 398.]

Now where was Shakespeare? Why was he not to the fore with his Scotch experiences of 1601? We turn to our signpost of known data, and find he was, as usual, at Stratford in the July of 1605, completing his large purchase of the lease of a moiety of the town tithes. Now Oxford was one of his halting places in his numerous journeys to and fro, where he put up with his good friends the D'Avenants at the Crown, and we learn that on his return route to town in October of that year he gave several performances before the Mayor and corporation of that town. Being well-known and very popular, he would have heard of all the great doings of August, and how much the king, queen, and young Prince Charles, just arrived from the ancient royal Scotch city of Dunfermline, were pleased with the masque of the three Sibylls, and allusions to their illustrious progenitor Banquo, which would have sent him to Holinshed's *Chronicles*, whence the idea had evidently been taken. There he would have found the groundwork for his plot. Shortly afterwards he showed his gratitude to the king for past favors by producing the resulting play, possibly in the following March, before the court, on which occasion, doubtless, he

received the friendly letter indited in the sovereign's own hand, of which, alas! no record has been kept; it is irretrievably lost, together with all the Shakespeare manuscripts.—Ed. ii.

ACTORS

The following extract is from Gerard Langbaine's *Account of the English Dramatick Poets*, etc., 1691, the earliest catalogue of the English Stage that 'is to be implicitly relied on for its fidelity': '*Mackbeth*, a Tragedy; which was reviv'd by the Dukes Company, and re-printed with Alterations, and New Songs, 4°. *Lond.* 1674. The Play is founded on the History of *Scotland*. The Reader may consult these Writers for the Story: *viz. Hector Boetius*, *Buchanan*, *Du chesne*, *Hollingshead*, etc. The same Story is succinctly related in Verse in *Heywood*'s *Hierarchy of Angels*, B. 1, p. 508, and in Prose in *Heylin*'s Cosmography, Book 1, in the Hist. of *Brittain*, where he may read the Story at large.* At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of Mr. *Scroop*, who received his death's wound from the late Sir *Thomas Armstrong*, and died presently after he was remov'd to a House opposite to the Theatre, in *Dorset-Garden*.'

William Archer and Robert Lowe (*Eng. Illus. Maga.*, Dec. 1888): The stage history of *Macbeth* begins with the Restoration. . . . After the reopening of the theatres it was not long suffered to be idle. On November 5, 1664, Pepys writes: 'To the Duke's House [Lincoln's Inn Fields], to see *Macbeth*, a pretty good play, but admirably acted.' Again, on December 28, 1666, he notes: 'To the Duke's House, and there saw *Macbeth* most excellently acted, and a most excellent play for variety.' . . . Only ten days later (January 7, 1667) Pepys once more took his way to the Duke's House, 'and saw *Macbeth*, which, though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable.' In the following year, October 16, 1667, he again saw this most excellent play, and 'was vexed to see Young (who is but a bad actor at best) act Macbeth in the room of Betterton, who, poor man! is sick.' . . . It is generally supposed that on the occasions mentioned by Pepys' *Macbeth* was played in its original shape; indeed, Genest explicitly says so; but this we are inclined to question. In 1671 the Duke's Company moved from Lincoln's Inn Fields to the new theatre in Dorset Garden; and among the earliest plays performed at that house Downes, in his *Roscius Anglicanus*, mentions 'The Tragedy of *Macbeth*, alter'd by Sir *William Davenant;* being drest in all its Finery, as new Cloath's, new Scenes, *M*achines, as flyings for the Witches; with all the Singing and Dancing in it: The first compos'd by *M*r. Lock, the other by *M*r. *Channell* and *M*r. *Joseph Priest;* it being all Excellently perform'd, being in the nature of an Opera, it Recompenc'd double the Expence; it proves still a lasting Play.' It has usually been assumed that the performance mentioned by Downes was the first production of D'Avenant's alteration, and that the original text was presented at Lincoln's Inn Fields. The assumption seems, to say the least of it, hasty. Downes adds to the paragraph just quoted the following: '*Note*, That this Tragedy, *King Lear* and the *Tempest*, were *Acted* in

* Heylin's 'story at large' stands word for word in *The Argument* to D'Avenant's Version.—Ed.

Lincoln's-Inn-Fields; Lear being *Acted* exactly as *Mr. Shakespear* Wrote it; as likewise the *Tempest*, alter'd by Sir *William Davenant* and *Mr. Dryden*, before 'twas made into an Opera.' The statement that *King Lear* was acted from the original text seems to imply that the other two were not. Moreover the 'variety' and the 'divertisement' admired by Pepys suggest D'Avenant's play with its singing Witches, interpolated from Middleton. Finally, there is nothing in Downes's original statement to imply that D'Avenant's version was then played for the first time four years after his death. It is much more probable that D'Avenant wreaked his adaptive fury on the play soon after the Restoration, and that his version held the stage from the first, being merely revived with unprecedented splendour and completeness, and perhaps with original 'divertisements' in the new theatre. . . .

Garrick acted Macbeth for the first time at Drury Lane, January 7, 1744. He announced his intention of restoring Shakespeare's text, and did so in the main. Locke's music, however, he retained, and wrote a dying speech for Macbeth [see V, viii, 42]. This arrangement of the play, with scenes from Middleton's *Witch* and with music and dancing, held the stage for at least a hundred years, for it was not until Phelps, at Saddler's Wells in 1847, banished both the singing witches and all of Locke's music and gave the play practically as it is presented to-day. Charles Kean, in his spectacular production of *Macbeth* at the Princess's Theatre, London, in 1852, restored the scenes of Garrick's version; this appears to have been the last occasion, though, on which they were used, and with the elder Booth and Macready, in his later performances, both Garrick and Locke were completely discarded.—Ed. ii.

[For a more detailed account of the various casts of characters and actors in *Macbeth*, see article in *English Illustrated Maga.* quoted above.—Ed. ii.]

Fitzgerald (ii, 69): It was remarked [of Garrick] that he threw a certain dejected air over the whole [part of Macbeth], instead of the daring and intrepidity, and perhaps cant and bluster, of the older conception. It was full of long pauses, 'heart heavings,' piteous looks, with 'a slack carriage of body.' This shows how delicate and refined was his colouring of a part. Thus, 'Prithee, peace, I dare do all that may become a man,' was spoken in the same dejected key. . . . He was one night playing [Macbeth], and when he said to the murderer in the banquet scene, 'There is blood upon thy face,' the other, as he acknowledged himself, was so thrown off his guard by the intensity of the look and earnestness of the manner that he put his hand up, with a start, and said: 'Is there, by God?' thinking he had broken a blood-vessel.

Long after, when Garrick was at a little Italian court, and the Duke asked for a specimen of his powers, he threw himself into the attitude of Macbeth looking at the visionary dagger. The horror and vivid sense of real *seeing*, marked in his wonderful face, perfectly conveyed the meaning of the whole situation to the foreign company who were present. In the scene after the murder his acting could not be surpassed. Even the description causes a thrill. His distraction and agonising horrors were set off by his wife's calmness and confidence. The beginning of the scene after the murder was conducted in terrifying whispers. Their looks and actions supplied the place of words. The Poet here only gives an outline to the consummate actor: 'I have done the deed: Didst thou not hear a noise? When? Did not you speak?' . . . The dark colouring given to these abrupt speeches makes the scene awful and tremendous to the auditors. The expression of despair and

agony and horror, as Garrick looked at his bloody hands, was long remembered. His face seemed to grow whiter every instant. So, too, when the sudden knocking at the door came, his disorder and confusion and hopeless grief, and his reply, 'Tis [*sic*] a rough night,' was in a tone of affected unconcern, under which could be discovered fear and misery. These were exquisite strokes altogether new to the audience. . . . In his behaviour to the ghost he was, on the first nights, too subdued and faint when he said, 'Avaunt, and quit my sight!'—still carrying out his idea of Macbeth being utterly oppressed and overcome by the sense of his guilt. But an anonymous critic pointed out to him that Macbeth was not a coward; and with that good sense and modesty which always distinguished him he adopted the advice. . . . The whole play was thought by the players to give but a feeble opening for any acting. Garrick, when they were discussing the matter, said he should have very poor gifts indeed if he was not able to keep up the audience's attention 'to the very last syllable of so *animated* a character.'—ED. ii.

FLETCHER (p. 190): The fact of the thorough identification of Mrs Siddons with the character of Lady Macbeth in the public mind, as mentioned by CAMPBELL, makes it incumbent upon us to show the divergence of her embodiment of the character from Shakespeare's delineation of it, both from the *à priori* evidence afforded by her own account of how she *endeavored* to play it, and also from the most authentic traditions as to her *actual expression* of the part. In doing this we must limit our examination of that great performance to demonstrating: first, the fallacious impression given in general of the moral relation subsisting between Lady Macbeth and her husband; and secondly, her like erroneous interpreting of the relation between the lady's own conscience and the great criminal act to which she is accessary. All accounts of Mrs Siddons's acting in the earlier scenes concur in assuring us that she did most effectively represent the heroine as she endeavored to represent her—as a woman inherently selfish and imperious—not devoted to the wish and purpose of her husband, but remorselessly determined to work him to the fulfilment of her own. The three passages which most prominently develope this conception are—that in which Lady Macbeth takes upon herself the execution of the murderous enterprise; that where she banishes Macbeth's apprehension by the odium of her taunts, and his fears of retribution by suggesting the expedient of casting suspicion on the sleeping attendants; and, finally, that in which she endeavors to calm his agitation after the murder. BOADEN (*Memoirs of Mrs Siddons*, ii, 136) says, in describing her first performance of Lady Macbeth in London, that she delivered the speech, 'Oh, never Shall sun *that* morrow see,' etc. [I, v, 69–79], in such a manner that 'Macbeth (Smith) sank under her at once, and she quitted the scene with an effect which cannot be described'—that is, she assumed the tone and air, not of earnest entreaty, which alone Shakespeare's heroine could have employed on this occasion, but of *imperious injunction;* so that Macbeth's representative, instead of complacently acquiescing, as Shakespeare's conception requires, seemed to yield to her will in pure helplessness. So, again, in the scene where the Lady overcomes her husband's apprehensive shrinking from the actual deed, the same theatrical historian informs us: 'This really beautiful and interesting actress did not at all shrink from standing before us the true and perfect image of the greatest of all natural and moral depravations—*a fiend-like woman.*' Here, again, we trace the tones and gestures, not of vehement *expostulation*, but of overbearing *dictation;* not of earnest appeal to her husband's capability of being constant to his own purpose, but of *ruthless and*

scornful determination to drive him on to the execution of hers. And once more, to reach the climax of this false interpretation, how intensely effective do we find the actress's expression to have been of her mistaken conception that Lady Macbeth, all this while, regards her husband with *sincere* contempt. 'Upon her return from the chamber of slaughter,' says Boaden, 'after gilding the faces of the grooms, from the peculiar character of her lip she gave an expression of *contempt* more striking than any she had hitherto displayed.'

The general character of this part of her performance is summed up to the like effect by a writer in *Blackwood's Magazine* for June, 1843, p. 710 [see notes on I, v, 2, and V, i, 20], who assures us that, in the murder scene, 'her acting was that of a triumphant fiend.' But Shakespeare exhibits the heroine as anything but *triumphant* in the perpetration of the deed, her husband's ruminations upon which draw from her an anticipation of that remorseful distraction which is destined to destroy her. Lady Macbeth is remote from that *bitterness of contempt* which Mrs Siddons expressed with such intensity, but which policy no less than feeling must have banished from Shakespeare's heroine while she felt her very self-preservation to depend upon her *calming* the nervous agitation of her husband. Shakespeare, in short, from the very commencement of Lady Macbeth's share in the action, has exhibited in her—not that 'satute-like simplicity' of motive for which Campbell contends [see *Appendix: Character of Lady Macbeth*], and which Mrs Siddons strove to render—but a continual *struggle*, between her compunction for the criminal act and her devotion to her husband's ambitious purpose. This conscious struggle should give to the opening invocation, 'Come you spirits That tend on mortal thoughts,' etc. [I, v, 45], a *tremulous anxiety*, as well as earnestness of expression, very different from what we find recorded respecting this part of Mrs Siddons's performance. 'When the actress,' says Boaden, 'came to the passage, "Wherever in your sightless substances You wait on nature's mischief," the elevation of her brows, the full orbs of sight, the raised shoulders, and the hollowed hands, seemed all to endeavor to explore what yet were pronounced no possible objects of vision. Till then, I am quite sure, a figure so terrible had never bent over the pit of a theatre.' In all this we perceive the gesture of one, not *imploring* the spirits of murder as Shakespeare's heroine does, but *commanding* them, according to Mrs Siddons's conception. *The action*, in short, *is not suited to the word.* The same must be said of her performance of the great sleep-walking scene, though regarded as Mrs Siddons's grandest triumph in this part. Here, of all other passages in this personation, the actress's looking and speaking the *impassive* heroine of antique tragedy was out of place. A somnambulist from the workings of a troubled conscience is a thing peculiar to the romantic drama, and impossible in the classic. A person such as Mrs Siddons represented Lady Macbeth to be would have been quite incapable of that 'slumbry agitation' in which we behold Shakespeare's heroine. As little could the latter have maintained the statue-like solemnity with which the actress glided over the stage in this awful scene. Shakespeare's Lady Macbeth, so far from presenting in this final passage anything of the 'unconquerable will' of a classic heroine, is, in her incoherent retrospection, the merely passive victim of remorse and of despair—helplessly tremulous and shuddering. . . . They who cite Mrs Siddons's Lady Macbeth as exhibiting the highest development of her histrionic powers are perfectly right; but when they speak of it as transcendently proving her fitness for interpreting Shakespeare, they are as decidedly wrong. It is not a statue-like simplicity that makes the essence of Shakespearian character, but a *picturesque* complexity, to which Mrs Siddons's

massive person and sculptured genius were essentially repugnant. Her genius, indeed, has been well described as rather epic than dramatic. Justice to Mrs Siddons and justice to Shakespeare alike demand that this should be clearly and universally understood. The best homage to genius like hers, as to genius like his, must be to appreciate it, not only adequately, but *truly*.—Ed. ii.

Macready (p. 481): *Plymouth, April 26th* [*1841*].—Acted Macbeth in my very best manner, positively improving several passages, but sustaining the character in a most satisfactory manner. . . . I have improved Macbeth. The general tone of the character was lofty, manly, or, indeed, as it should be, heroic, that of one living to command. The whole view of the character was constantly in sight: the grief, the care, the doubt was not that of a weak person, but of a strong mind and of a strong man. The manner of executing the command to the witches, and the effect upon myself of their vanishing was justly hit off—I marked the cause. The energy was more slackened—the great secret. A novel effect I thought good, of restlessness and an uneasy effort to appear unembarrassed before Banquo, previous to the murder. The banquet was improved in its forced hilarity of tone; the scene with the physician very much so. It was one of the most successful performances of Macbeth I ever saw.—Ed. ii.

Lady Martin (p. 230): After the close of the Drury Lane season in June I acted a short engagement in Dublin with Mr Macready. Macbeth was one of his favourite parts, and to oblige the manager, Mr Calcraft, I promised to attempt Lady Macbeth; but in the busy work of each day, up to the close of the London season, I had had no time to give the character any real thought or preparation. . . . I have no remembrance of what the critics said. But Mr Macready told me that my banquet and sleep-walking scenes were the best. In the latter he said I gave the idea of sleep disturbed by fearful dreams, but still it was sleep. It was to be seen even in my walk, which was heavy and unelastic, marking the distinction—too often overlooked—between the muffled voice and seeming mechanical motion of the somnambulist, and the wandering mind and quick fitful gestures of a maniac, whose very violence would wake her from the deepest sleep—a criticism I never forgot, always endeavoring afterwards to work upon the same principle, which had come to me then by instinct. [See, in this connection, Pfeil, V, i, 26.] Another remark of his about the sleep-walking scene I remember. He said: 'Oh, my child, where did you get that long-drawn sigh? What can you know of such misery as that sigh speaks of?' He also said that my first scene was very promising, especially the soliloquy, also my reception of Duncan, but that my after scenes with him were very tame. I had altogether failed in 'chastising with the valour of my tongue.' . . . To the last time of my performing the character I retained my dread of it, and to such a degree that when I was obliged to act it in the course of my engagements (as others did not seem to dislike seeing me in the character so much as I disliked acting it), I invariably took this play first so as not to have it hanging over my head, and thus cleared my mind for my greater favourites. Not that, in the end, I disliked the character as a whole. I had no misgivings after reaching the Third Act, but the first two always filled me with shrinking horror.—Ed. ii.

Ibid. (*Letter from* W. Carleton *to* Dr Stokes: *Appendix*, p. 402): The first thing that began gradually to creep upon me last night was an unaccountable

yet irresistible sense of propriety in Miss Faucit's management of the character [of Lady Macbeth]. This argued, you will tell me, neither more nor less than the force of truth. Perhaps it is so; but, be it what it may, it soon gained upon me so powerfully that I began to feel that I had never seen Lady Macbeth's true character before. I said to myself: This woman, it seems to me, is simply urging her husband forward through her love for him, which prompts her to wish for the gratification of his ambition, to commit a murder. This, it would appear, is her sole object, and in working it out she is naturally pursuing a terrible course, and one of singular difficulty. She perceives that he has scruples; and it is necessary she should work upon him so far as that he should commit the crime, but at the same time prevent him from feeling revolted at the contemplation of it; and this she affects by a sanguinary sophistry that altogether hardens his heart. But this closes her lessons of cruelty to him. In such a case it is not necessary that she should label herself as a murderess, and wantonly parade that inhuman ferocity by which she has hitherto been distinguished. Her office of temptress ceases with the murder, and the gratification of what she had considered her husband's ambition. This, as I felt it, is the distinction which Miss Faucit draws,—the great discovery she has made. It unquestionably adds new elements to the character, and not only rescues it from the terrible and revolting monotony in which it has heretofore appeared, but keeps it within the category of humanity, and gives a beautiful and significant moral to the closing scenes of the queen's life.

Indeed, the character from this forward is represented by Miss Faucit with wonderful discrimination and truth. I felt this strongly, for I had never before observed the harmony between her acting and the language of Shakespeare. In this, however, I have only laboured, with the public, under the disadvantage of being misled by the authority of Mrs Siddons as to the true estimate of Lady Macbeth's character; and I do not know a greater triumph than that achieved by the fair and great reformer of bringing us back to Shakespeare and to truth.—Ed. ii.

F. Wedmore (*Academy*, 2 Oct. 1875): Mr Irving is stronger in the scene with Lady Macbeth, after the assassination of Duncan, than anywhere else in the play; and it is here that his conception is clearly shown to us—that whatever qualities, even of valour, belonged to Macbeth the soldier, these are crushed in the Macbeth who 'murdered sleep.' The crime removed the source of valour-confidence: it removed the source of strength-rest: 'Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more—Macbeth shall sleep no more!' That is the beginning of hopelessness, and it brings with it decay. Macbeth's new course is the death of an ideal. An ideal is no longer possible. Macbeth, with his past services and his old thoughts of 'things forgotten,' sinks, perforce, into the lowest materialism. And the key-note of all the rest is struck in one line—delivered by Mr Irving with significant emphasis: 'For my own good all causes shall give way.' The first crime was like the letting out of water. After it, crimes are counted and noticed no more. . . . But Mr Irving's Macbeth, as he becomes unscrupulous and reckless, becomes also abject: drawing almost his only support from the superstition of the prophecies—he has, after all, no need to fear in the last resort until Birnam Wood shall come to Dunsinane, and until he be confronted with one 'not of woman born.' And in the Fifth Act, the gathering despair, the concentrating misery is most skilfully indicated. . . . Here the actor ends worthily what he began in the splendid and significant details of the Second Act—began, that is to say, in a murder scene admirably pregnant, powerful, luminous. And what one finds so good in his Fifth

Act, is not only the gradations of abjectnesss and horror, as evil news follow on evil news, but the self-control that has long deserted him, gathered together at last; and the end, whatever the end may be, accepted with some return of the old courage, only more reckless and wild; for it is the last chance, and a poor one. . . . Mr Irving's fight with Macduff illustrates quite perfectly, in its savage and hopeless wildness, the last temper of Macbeth.—Ed. ii.

R. L. Stevenson (*Academy*, 15 April, 1876): Salvini sees nothing great in Macbeth beyond the royalty of muscle and that courage which comes of strong and copious circulation. The moral smallness of the man is insisted on from the first in the shudder of uncontrollable jealousy with which he sees Duncan embracing Banquo. He may have some northern poetry of speech, but he has not much logical understanding. In his dealings with the supernatural powers he is like a savage with his fetish, trusting them beyond bounds while all goes well, and whenever he is crossed casting them aside and calling 'fate into the list.' For his wife he is little more than an agent, a frame of blood and sinew for her fiery spirit to command. The nature of his relations towards her is rendered with a most precise and delicate touch. He always yields to the woman's fascination; and yet his caresses (and we know how much meaning Salvini can give to a caress) are singularly hard and unloving. Sometimes he lays his hand on her as he might on anyone who happened to be nearest to him at a moment of excitement. Love has fallen out of this marriage, by the way, and left a curious friendship. Only once—when she is showing herself so little a woman and so much a high-spirited man—only once is he very deeply stirred towards her; and that finds expression in the strange and horrible transport of admiration—doubly strange and horrible on Salvini's lips—'Bring forth men children only!'

The murder scene, as was to be expected, pleased the audience best. Macbeth's voice, in the talk with his wife, was a thing not to be forgotten; and when he spoke of his hangman's hands he seemed to have blood in his utterance. Never for a moment, even in the very article of the murder, does he possess his own soul. He is a man on wires. From first to last it is an exhibition of hideous cowardice. For, after all, it is not here, but in broad daylight, with the exhilaration of conflict where he can assure himself at every blow he has the longest sword and the heaviest hand, that this man's physical bravery can keep him up; he is an unwieldy ship and needs plenty of way on before he will steer. In the banquet scene, while the first murderer gives account of what he has done, there comes a flash of truculent joy at the 'twenty trenched gashes on Banquo's head.' Thus Macbeth makes welcome to his imagination those very details of physical horror which are so soon to turn sour in him. . . .

The Fifth Act is Salvini's finest moment throughout the play. From the first moment he steps upon the stage you can see that this character is a creation to the fullest meaning of the phrase; for the man before you is a type you know well already. He arrives with Banquo on the heath, fair and red-bearded, sparing of gesture, full of pride and the animal sense of well-being, and satisfied after the battle like a beast who has eaten his fill. But in the Fifth Act there is a change. This is still the big burly, fleshly, handsome-looking Thane; here is still the same face which in the earlier acts could be superficially good-humoured and sometimes royally courteous. But now the atmosphere of blood, which pervades the whole tragedy, has entered into the man and subdued him to its own nature; and an indescribable degradation, a slackness and puffiness has overtaken his whole features. . . . A contained fury and disgust possesses him. He taunts the messenger and the doctor as people would

taunt their mortal enemies. . . . When the news of Lady Macbeth's death is brought him, he is staggered and falls into a seat; but somehow it is not anything that we could call grief that he displays. The speech that follows, given with a tragic cynicism in every word, is a dirge not so much for her as for himself. . . .

The whole performance is so full of gusto and a headlong unity; the personality of Macbeth is so sharp and powerful; and within these somewhat narrow limits there is so much play and saliency that, so far as concerns Salvini himself, a great success seems indubitable. . . . There is a difficulty easy to reform, which somewhat interfered with the success of the performance. At the end of the incantation scene the Italian translator has made Macbeth fall insensible upon the stage. This is a change of questionable propriety from a psychological point of view; while in point of view of effect it leaves the stage for some moments empty of all business. To remedy this a bevy of green ballet-girls came forth and pointed their toes about the prostrate king. A dance by High Church curates, or a hornpipe by Mr. T. P. Cooke would not be more out of the key. . . . It is, I am told, the Italian tradition. With the total disappearance of these damsels and, if possible, with some compression of those scenes in which Salvini does not appear, and the spectator is left at the mercy of Macduffs and Duncans, we should be better able to enjoy an admirable work of dramatic art. [Reprinted in Stevenson's Collected Works—*Thistle Edition*, vol. xxii, p. 211.]—Ed. ii.

Moy Thomas (*Academy*, 13 May, 1876): If there is aught that strikes the mind as new in Signor Rossi's performance of Macbeth it is perhaps his indications of an active imagination, which renders him more quick to picture details of a scene of horror than his wife, who goes direct and fearlessly on. This no doubt finds not only warrant in the text, but is necessay to a full understanding of the words and acts of the Scottish usurper. These, however, are more questions for the curious than for an audience who are prompt enough to feel the beauties of a performance—to be stirred by real intensity and by genuine appeals to the imaginative faculty. In all this Signor Rossi's acting seems often wanting. The most imaginative portion of his performance was perhaps in the dagger scene; a very fine point being made of a long pause before the utterance of the famous soliloquy, while the eyes are fixed on air, or wandering, as if following the movements of the shadowy weapon. When he draws the curtain of the door leading to Duncan's chamber, his horror of advancing and frequent faltering upon the step of the threshold indicated with picturesque effect his mental struggles. The scene with the ghost of Banquo was in itself powerful, though injured by the notion of making Macbeth approach the spectre as closely as a mesmeric professor in the act of operating upon a patient. The idea of making Macbeth as so startled at tripping over his robe that he casts sword and crown upon the ground, and makes his exit pointing at them with horror and loathing, wore a rather paltry air of ingenuity. Signor Rossi seemed hardly to feel the true spirit of the touching passages in the last act—the lines beginning, 'I have lived long enough,' being delivered by him with an amount of action and vehemence out of keeping with the meditative vein of the occasion. The final struggle with Macduff indicated the weakness and vacillation of a spirit subdued by a sense of overwhelming fate, and was so far in harmony with the text.—Ed. ii.

Winter (p. 189): Booth's embodiment of Macbeth underwent various changes, all for the better, as he advanced in experience. At first he gave great prominence

to the martial aspect of the part. He was the soldier and his combat at the close was superb in its malignant frenzy. Later he gave great prominence to the torn, convulsed, tempest-haunted state of the helpless human being. His utterance of the contention of good and evil in Macbeth's soul was intensely real and profoundly eloquent—so that it revealed a sufferer and not simply a miscreant—and thus it came home to the heart with a sense of actual and corrosive agony. His personality in the scene of the king's murder had the grandeur of colossal wickedness—a grandeur impossible except to a great imagination greatly excited—so that the terrible strain of suspense was completely sustained and the requisite illusion preserved unbroken. He denoted the haunted condition of Macbeth's mind with absolute fidelity to Shakespeare, especially in his delivery of those illuminative speeches that are so richly freighted with weird and spectral imagery—the seeling night, the rooky wood, the winds that fight against the churches, and all those other felicities of language with which the Poet has so well revealed the spirit of his conception. The mournful beauty of Booth's voice was never more touching than in his delivery of the wonderful words upon the fitful fever of life; and certainly the power of his action to manifest the human soul and to portray the ever-changing torrents that sweep over it, was never more significant than in the scene with the imagined ghost of Banquo. Booth omitted the actual figure of the 'blood-boltered' victim and gazed only on the empty chair; but the spectator saw a spectre in it, from the effect of that appalling vacancy upon that haunted and broken man. The cave scene was always tedious, and probably there is more of Middleton in it than there is of Shakespeare. Booth did not use the music, whether by Locke or Leveridge.

The high view of the character was the one that Booth finally presented. The impersonation was strong and beautiful, alike for truth of ideal and freedom and vigour of execution. Those observers who watched the growth of Booth's artistic achievements saw that his Macbeth was much more robust and massive in later than former years—when yet the tragedian was uncertain in his ideal of the character, and therefore vague in his treatment of it. . . . While making Macbeth a brawny person, however, he not the less wreathed him with a mystical haunted atmosphere, and, by giving strong emphasis to the humanity that is woven with the wickedness, revealed the depths of terrible sufferings upon which the character is built. At such points as 'Now o'er the one half world' and 'Methought I heard a voice cry "sleep no more"' Booth attained to a tragic power of tone, a thrilling vibration and wild excitement, not to be described; while his illumination of the character, by means of the pathos which he employed throughout the sequel of the murder scene, was deeply impressive. In the banquet scene his sustained frenzy and delirious passion before the imagined spectre, unseen by all eyes other than his own, imparted terrific reality to an invisible horror, and were in the highest degree imaginative and powerful. . . . An eloquent instant was the pause after 'Abide within, I'll call upon you straight' [III, i, 168]—a pause in which repentence and helpless human agony were seen, for one heart-rending moment, in conflict with the demon that impels his victim to yet deeper deeps of crime and misery. Booth's eloquent delivery of the blank-verse was full, resonant, melodious, sustained, and the verse was made to seem the language of nature without ever being degraded to the colloquial level of prose and common life. His listeners heard from his lips the perfect music of the English tongue.—Ed. ii

COSTUME

[THE following passages are from a theatrical publication, whereof the title-page is as follows: *The Theatrical Register. Containing Candid and Impartial Strictures on the Various Performance at the Theatre-Royal, York, interspersed with Occasional Remarks by Obliging Correspondents. Volume the First.* At the top of the page is the date, 1788, and under March 10th of that year is given a cast of *Macbeth* as it was presented. After a summary of the Tragedy occur the following 'Remarks on the Dresses': 'All show and parade in dressing for a play, without attention to character, is, in our opinion, absurdity in the highest degree, and that, in the eye of propriety, every Performer is impeachable who neglects this part, this *material* part of his profession. Perhaps the reader will condemn us for tautology in this particular; but say, was it not truly laughable and ridiculous to see the three *Singing Witches* in such becoming, nay, engaging attire? [Be it remembered that these were D'Avenant's, *not* Shakespeare's, witches.] The only excuse we can advance for this downright absurdity is, that they were afraid to use any diguise lest it should detriment their complexions; surely such *Witches* as they represented might well pass for *Women of beauty;* instead of *alarming* the audience with their appearance, they were much better calculated to *captivate* them. . . .

'Can there be anything more *outré* than to see two fine powdered beaux, with silk stockings, on a barren heath? Yet this was the case with *Banquo* and *Rosse*. *Macduff* should not have used powder in his hair; for tho' it may *add* to the complexion, yet it *diminishes* that propriety which ought to be the leading consideration of every Performer. The dresses were all elegant, and the *Manager* is entitled to compliment, as he spares no expense in this article; but, when we except *his* garb, there was not one perfectly as it ought to have been.'—ED. ii.

KNIGHT: 'It would be too much, perhaps, to affirm,' says SKENE, in *The Highlanders of Scotland*, 'that the dress as at present worn, in all its minute details, is ancient; but it is very certain that it is compounded of three varieties in the form of dress which were separately worn by the Highlanders of the seventeenth century, and that each of these may be traced back to the remotest antiquity.' These are: First, The belted plaid; Second, The short coat or jacket; Third, The truis. With each of these, or at any rate with the first two, was worn, from the earliest periods to the seventeenth century, the long-sleeved, saffron-stained shirt, of Irish origin, called Leni-croich. . . . With regard to another hotly disputed point of Scottish costume, the colours of the chequered cloth, commonly called *tartan* and *plaid* (neither of which names, however, originally signified its variegated appearance, the former being merely the name of the woollen stuff of which it was made, and the latter that of the garment into which it was shaped), the most general belief is, that the distinction of the clans by a peculiar pattern is of comparatively a recent date; but those who deny 'a coat of many colours' to the ancient Scottish Highlander altogether, must as unceremoniously strip the Celtic Briton or Belgic Gaul of his tunic 'flowered with various colours in divisions,' in which he has been specifically arrayed by Diodorus Siculus. The chequered cloth was termed in Celtic, *breacan*, and the Highlanders, we are informed by Mr Logan, in his *History of the Gaël*, give it also the poetical appellation of *cath-dath*, signifying 'the strife,' or 'war of colours.' In Major's time (1512) the plaids, or cloaks, of the higher classes alone were variegated. The common people appear to have worn them generally of a

brown colour, 'most near,' says Moniepennie, 'to the colour of the hadder' (heather). Martin, in 1716, speaking of the female attire of the Western Isles, says the ancient dress, which is yet worn by some of the vulgar, called *arisad*, is a white plaid, having a few small stripes of black, blue, and red. The plain black and white stuff, now generally known in London by the name of 'Shepherd's plaid,' is evidently, from its simplicity, of great antiquity, and could have been most easily manufactured, as it required no process of dyeing, being composed of the two natural colours of the fleece. Defoe, in his *Memoirs of a Cavalier*, describes the plaid worn in 1639 as 'striped across, red and yellow'; and the portrait of Lacy the actor, painted in Charles II.'s time, represents him dressed for Sawney the Scot in a red, yellow, and black truis, and belted plaid, or, at any rate, in a stuff of the natural yellowish tint of the wool, striped across with black and red.

For the armour and weapons of the Scotch of the 11th century we have rather more distinct authority. The Sovereign and his Lowland Chiefs appear early to have assumed the shirt of ring-mail of the Saxon; or, perhaps, the quilted *panzar* of their Norwegian and Danish invaders; but that some of the Highland chieftains disdained such defence must be admitted from the well-known boast of the Earl of Strathearne, as early as 1138, at the Battle of the Standard: 'I wear no armour,' exclaimed the heroic Gaël, 'yet those who do will not advance beyond me this day.' It was indeed the old Celtic fashion for soldiers to divest themselves of almost every portion of covering on the eve of combat, and to rush into battle nearly, if not entirely, naked.

The ancient Scottish weapons were the bow, the spear, the claymore (cledheamh-more), the battle-axe, and the dirk, or bidag, with round targets, covered with bull's-hide, and studded with nails and bosses of brass or iron. For the dress and arms of the Anglo-Saxon auxiliaries of Malcolm the Bayeux tapestry furnishes perhaps the nearest authority.

The Scottish female habit seems to have consisted, like that of the Saxon, Norman, and Danish women,—nay, we may even add the ancient British,—of a long robe, girdled round the waist, and a full and flowing mantle, fastened on the breast by a large buckle, or brooch of brass, silver or gold, and set with common crystals, or precious gems, according to the rank of the wearer. Dion Cassius describes Boadicea as wearing a variegated robe; and the ancient mantle worn by Scotch-women is described by Martin as chequered and denominated the *arisad*.

J. R. PLANCHÉ (*British Costume*, 1846, p. 345): The hair before marriage was uncovered, the head bound by a simple fillet or snood, sometimes a lock of considerable length hanging down on each side of the face, and ornamented with a knot of ribands,—a Teutonic fashion. When privileged to cover it, the *curch*, *curaichd*, or *breid* of linen, was put on the head and fastened under the chin, falling in a tapering form on the shoulders.

R. G. WHITE: The costume must of necessity be the Highland garb; but it should be presented in as rudimentary a condition as possible. For not only is the modern Highland costume an artistic compilation and elaboration not many centuries old, though of elements themselves indigenous and ancient, but its purposed and pavonic picturesqueness is somewhat inconsistent with the rugged and primitive social aspect of this drama, and the simplicity of the motives which produce its action.

FITZGERALD (i, p. 224): As in the other tragedies, [Garrick] had not yet [1747] thought of breaking through the old conventional style of dress, and the audience saw the famous Scotch thane wearing a scarlet coat like a military officer, a waistcoat laced with silver, with a wig and breeches of the cut of the time. Not yet had the bold innovator Macklin, in his old age, thought of bringing forward the tartan and kilt.

[In neither of the two lives of MACKLIN (Kirkman's and Cooke's) that I have examined do I find any fuller record of the costume adopted by 'the bold innovator' than that given above by Fitzgerald. Mention is merely made that Macklin performed Macbeth when he was upward of seventy years old (he lived to be one hundred and seven, it is said), in about the year 1772, and adopted the tartan and kilt, and made great changes in the scenery, etc.—ED.]

SIR W. SCOTT (iii, p. 43): During his whole life Kemble was intent on improving, by all means which occurred, the accuracy of the dresses he wore while in character. *Macbeth* was one of the first plays in which the better system of costume was adopted, and he wore the Highland dress. Many years afterwards he was delighted when, with our own critical hands, we divested his bonnet of sundry huge bunches of black feathers, which made it look like an undertaker's cushion, and replaced them with the single, broad quill-feather of an eagle sloping across his noble brow; he told us afterwards that the change was worth to him three distinct rounds of applause as he came forward in this improved and more genuine headgear.—ED. ii.

ARCHER and LOWE: Before Lady Macbeth's elevation to the throne, Mrs Siddons wore a heavy black robe with a broad border of the brightest crimson, cut away in a semicircular sweep up to the knees, so as to show a white underskirt, and flowing out into a long train. Her high waist was marked by a silver girdle; her short sleeves ended in a crimson border; she wore a heavy necklace and lighter bracelets of red coral; and a long white cambric veil fell in graceful folds from her low headdress. In the banquet scene her robe was of black, also cut away at the knees, with a dentated gold edging round the hem, the neck, and the sleeves, and with five broad bands of gold down the front of the skirt. Her girdle was again of silver, her necklace of pearls. On her brow she wore a silver tiara, and at the back of her head a small silver coronet with long spikes, from under which flowed a gauze veil. This was her dress in 1802. Three years later she seems to have altered it slightly, replacing the tiara and coronet with a heavy gold crown which encircled her whole head, lengthening her gauze veil, and draping it somewhat intricately about her. . . .

In one of Macready's prompt-books is his own description of his costume: '*1st Dress*—Buff Sandals, Flesh Legs, Green Body, Tartan and Drapery, Breastplate, Sword Belt, Half Shirt, Dagger, Sword (Scotch), Cap and Feather, Wig. *2nd Dress*—White Kerseymere Shirt, Crimson Tunic, Purple Scarf, Crown. *3rd Dress*—Tartan Shirt, Do. Drapery, Cap and Feather, Black Velvet Sword Belt, Small Flannel Vest, Chest Paddings.'—ED. ii.

New York Herald (May 23, 1884): Madame Bernhardt's appearance in the First Act was most picturesque. She wore a white jersey close-fitting as a glove. Embroidered *fleurs de lys* in gold and blue were scattered over the jersey, and the arms and corsage were checked in diamonds of the same color, while puffs of white

crêpe de Chine were at the shoulders, a gold coronet on her forehead, and her auburn hair fell loosely over her shoulders.—Ed. ii.

Miss Celia Logan, in a letter to the *New York World*, states that: 'Miss Darling, at Waldron's benefit, lately held at the Grand Opera House, gave the sleep-walking scene from *Macbeth*, appearing in her bare feet, and,' Miss Logan continues, 'as for the correctness of the idea, there can be no dispute, inasmuch as Lady Macbeth rises from bed in a somnambulistic sleep, and in that condition would hardly be likely to put on her shoes and stockings. Indeed, there were no manufactured stockings in those days. A strip of cloth or woollen stuff was wrapped around the feet and up to the knees and held in place by strings or straps laced like our shoestrings. Actors of a generation ago always wore such leggings when personating Macbeth.'

Retszch, in his *Outlines*, represents Lady Macbeth, in the sleep-walking scene, clad in a long flowing gown, her hair upon her shoulders, and her feet bare.—Ed. ii.

TIME ANALYSIS

P. A. Daniel (New Sh. Soc. *Trans.*, 1877–79, p. 201): Day 1. Act I, sc. i. The Witches. They propose to meet with Macbeth after the battle, 'upon the heath,' 'ere the set of sun.'

Act I, sc. ii. 'Alarum within.' We are, then, supposed to be within ear-shot of the battle. Duncan meets a bleeding Serjeant who brings news of the fight. . . . Ross and Angus enter. They come from Fife, and Ross announces the victory over Norway *and Cawdor*. Duncan commissions Ross to pronounce the death of Cawdor and to greet Macbeth with his title.

Where is this scene laid? Modern editors say at Forres. I presume because in the next scene Macbeth [Banquo?], who is on his way to the king, asks, 'How far is't called to Forres?' Forres is, then, within ear-shot of Fife.

Act I, sc. iii. The Witches meet with Macbeth and Banquo upon the 'blasted heath.' Time near sunset, it is to be presumed, as agreed on in sc. i. . . . And here we must end the first day of the action.

Day 2. Act I, sc. iv. Forres, on the following morning. Macbeth and Banquo make their appearance and are welcomed by the king.

Duncan determines that he will hence to Inverness; and Macbeth departs.

Act I, sc. v. Macbeth's castle at Inverness. Lady Macbeth reads a letter from her husband. This letter must have been written and despatched at some time between scenes iii. and iv. Macbeth arrives.

Act I, sc. vi. The king is welcomed by Lady Macbeth. He has had a 'day's hard journey' (vii, 73). The scene is headed with the stage-direction, 'Hautboys and *torches*'; probably caught from the next scene, which is headed with a like direction.

Act I, sc. vii. Macbeth hesitates at the great crime he and his wife had agreed to commit. . . . The king has almost supp'd when Lady Macbeth comes to her husband.

Day 3. Act II, sc. i. Past midnight. Banquo mentions that he 'dreamt *last night* of the three weird sisters.' This *last night* must be supposed between scenes iii. and iv. of Act I.: there is no other place where it could come in.

They part, and Macbeth proceeds to commit the murder.

Act II, sc. ii. The same. Lady Macbeth is waiting for the fatal news. Macbeth re-enters . . .; he has done the deed. . . . Knocking is heard within. They retire.

Act II, sc. iii. The Porter admits Macduff and Lenox. It is yet early morning, but they have command to call timely on the king. Macduff re-enters with the news of the murder . . . and raises the house. . . . All now retire . . . save Malcolm and Donalbain, who resolve on flight.

Act II, sc. iv. Later in the day Ross and an old man discuss the events of the past night. Macbeth has been chosen king and gone to Scone to be invested. Ross determines to go thither, but Macduff . . . will to Fife.

DAY 4. Act III, sc. i.–iv. Macbeth is now established on the throne. In these scenes the murder of Banquo is plotted and effected, and his ghost appears at the banquet. The night is almost at odds with morning when these scenes end, and Macbeth determines that he will to-morrow . . . to the weird sisters.

Act III, sc. v. During the same day Hecate meets the witches and apprises them of Macbeth's purposed visit.

Between Acts II. and III. the long and dismal period of Macbeth's reign described or referred to in Act III, sc. vi, Act IV, sc. ii. and iii, and elsewhere in the play, must have elapsed. Macbeth himself refers to it where, in Act III, sc. iv, speaking of his thanes, he says: 'There's not a one of them but in his house I keep a servant fee'd.' And again: 'I am in blood Stepp'd in so far,' etc. [III, iv, 167–169]. Yet almost in the same breath he says: 'My strange and self-abuse Is the initiate fear, *that wants hard use: We are yet but young indeed.*' And the first words with which Banquo opens this Act—'Thou hast it now,' etc.—would lead us to suppose that a few days at the utmost can have passed since the coronation at Scone; in the same scene, however, we learn that Malcolm and Donalbain are bestowed in England and in Ireland. Some little time must have elapsed before this news could have reached Macbeth. Professor Wilson suggests a week or two for this interval. Mr Paton would allow three weeks. Note in sc. iv, quoted from above, Macbeth's reference to Macduff:

> '*Mac.* How say'st thou that Macduff denies his person
> At our great bidding?
> *Lady M.* Did you send to him, sir?
> *Mac.* I hear it by the way: *But I will send.*'

It is clear, then, that up to this time Macbeth has not sent to Macduff.

(Act III, sc. vi. It is impossible to fix the time of this scene. In it 'Lenox and another Lord' discuss the position of affairs. The murder of Banquo and the flight of Fleance are known to Lenox, and he knows that Macduff lives in disgrace because he was not at the feast, but that is the extent of his knowledge. The other Lord informs him that Macbeth did send to Macduff, and that Macduff has fled to England to join Malcolm. And that thereupon Macbeth 'prepares for some attempt of war.' All this supposes the lapse, at the very least, of a day or two since the night of Macbeth's banquet; but in the next scene to this we find we have only arrived at the early morning following the banquet, up to which time the murder of Banquo could not have been known; nor had Macbeth sent to Macduff, nor was the flight of the latter known. The scene, in fact, is an impossibility in any scheme of time, and I am compelled therefore to place it in parentheses.)

DAY 5. Act IV, sc. i. The witches' cave on the morning following the banquet It seems evident that Macbeth cannot yet have sent to Macduff; for news is

now brought him that Macduff has anticipated his purpose and has fled to England. Lenox tells him this news, and Lenox himself has apparently but just received it from the 'two or three' horsemen who bring it; yet Lenox was informed of this and more in the preceding scene by the other Lord; he was even informed of Macduff's flight which he, Macbeth, now in this scene, hears of for the first time. On hearing of Macduff's flight, the tyrant resolves immediately to surprise his castle.

DAY 6. Act IV, sc. ii. Lady Macduff and her children are savagely murdered. We may possibly suppose for this scene a separate day, as I have marked it. . . . The general breathless haste of the play is, I think, against any such interval between Macbeth's purpose and its execution as that assigned by Paton or Professor Wilson; the utmost I can allow is, that it takes place on the day following sc. i. of Act IV.

An interval, for Ross to carry the news of Lady Macduff's murder to her husband in England.

DAY 7. Act IV, sc. iii. We find Malcolm and Macduff. The latter has not long arrived. Ross joins them with the dreadful news. At his departure from Scotland 'there ran a rumour Of many worthy fellows that were out.' In this scene in particular is to be observed the suggestion of a long period of desolation for Scotland from the coronation of Macbeth to the flight of Macduff; a period, however, which the action of the play rigorously compresses into two or three weeks at the utmost.

Act V, sc. i. At Dunsinane Lady Macbeth walks in her sleep. 'Since his majesty went into the field' this has been customary with her; but the Doctor has watched two nights, and till now has seen nothing. The time of this scene may be supposed the night of Day 7. The mention of Macbeth's being in the field must refer to his expedition against the rebels. . . . Ross, in the preceding scene, says that he had seen 'the tyrant's power a-foot.'

An interval. Malcolm returns to Scotland with the English forces.

DAY 8. Act V, sc. ii. The Scotch Thanes who have revolted from Macbeth, march to Birnam to join with the English power led by Malcolm, which we learn is now near at hand. We also learn that Macbeth is back in Dunsinane, which he 'strongly fortifies'; it is clear, therefore, that a considerable period must be supposed between scenes i. and ii. of Act V.

Act V, iii. In Dunsinane Macbeth prepares for his opponents.

We may fairly allow one day for these two scenes; although no special note of time is to be observed from here to the end of the play: they may be supposed to end the last 'interval' and serve as an introduction to

DAY 9 AND LAST. Sc. iv. The Scotch and English forces join, and march to Dunsinane screened with the branches cut in Birnam wood.

Sc. v. In Dunsinane. The death of the Queen is announced. Birnam wood is seen to move and Macbeth sallies out to meet his foes.

Sc. vi. The combined forces under Malcolm arrive before the castle and throw down their leafy screens.

Sc. vii. and viii. (one scene only in Folio). The battle in which Macbeth is slain, and Malcolm restored to his father's throne.

Time of the Play, nine days represented on the stage, and intervals.

DAY 1. Act I, sc. i. to iii.
" 2. Act I, sc. iv. to vii.
" 3. Act II, sc. i. to iv.

An interval, say a couple of weeks.

DAY 4. Act III, sc. i. to v.
[Act III, sc. vi, an impossible time.]
" 5. Act. IV, sc. i.
[No interval is here required.]
" 6. Act IV, sc. ii.
An interval. Ross's journey to England.
" 7. Act IV, sc. iii, Act V, sc. i.
An interval. Malcolm's return to Scotland.
" 8. Act V, sc. ii. and iii.
" 9. Act V, sc. iv. to viii.

COWDEN-CLARKE: Macbeth's mention of himself as being now in the autumn of life, and his anticipation of the period when he shall be old, is one of those touches of long time systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since his murder of the preceding king, Duncan. It is interesting to trace in how artistic (according to his own system of art) a mode Shakespeare has achieved this indication of dramatic time from the epoch when it is stated that Macbeth is 'gone to Scone to be invested' with royalty. There is mention of 'our bloody cousins are bestowed in England and in Ireland'; the dread of 'Banquo's issue' succeeding to the throne; his assassination; Macduff's flight to the English court, that he may obtain succour to rescue his 'suffering country'; the scene in England, with the eloquent description of Scotland's miseries, as of a long-standing course of wrong and suffering; the words, 'She has light by her *continually*' and 'It is an *accustomed* action with her to seem thus washing her hands,' thrown in during the sleep-walking scene, so as to produce the impression of a protracted period in Lady Macbeth's condition of nightly disquiet; and now there is introduced this allusion to Macbeth's having advanced in years.

D'AVENANT'S VERSION

In *Notes & Queries*, 1889, F. A. MARSHALL started a discussion on the Player's Quartos of D'Avenant's *Macbeth*—1673 and 1674. On the 23 March, 1889, BR. NICHOLSON called attention to the fact that 'to FURNESS is due the discovery that, with the exception of the witch songs, "the edition of 1673 is a reprint of the First Folio." He places it [see *Preface* to this volume] in a category wholly distinct from those of 1674, etc.' NICHOLSON thus continues: 'The vital difference between the 1673 and 1674 *Macbeth* is not yet generally understood. They are not editions of one play—1673 is Shakespeare's *Macbeth*, 1674 is a roly-polied *Macbeth*. As to this 1673 *Macbeth* the conclusions that I came to were, I think, these: (a) That the new songs were in all probability, though not certainly, by D'Avenant. (b) That the text was copied from F_1; such blunders as "gallowgrosses" and "Thunders" were repeated throughout, though F_2 and F_3 had in the meanwhile been issued. (c) In especial that the gross displacements in the metrical lines were slavishly followed, a fact I note separately because it of itself proves that neither D'Avenant nor any even near him in ability or poetic knowledge or sense could have had a hand in it. (d) That though F_1 was thus slavishly followed in its blunders there was a goodly number of verbal alterations, and some phrasal ones of two or three words each—variations due no doubt sometimes to the printer, but sometimes to a would-be

varier of mediocre power. So far as I remember the only noteworthy change was the addition of "now" to the previously unmetrical line, "The cur | tain'd sleep: [now] witch | craft ce | lebrates" (II, 51), which is—*meo judicio*—the best reading hitherto proposed, and mine, of "while," I have in consequence withdrawn. Nor are these trifling variations such as would justify the title-page words, "With all the Alterations, Amendments, Additions," nor does this 1673 edition claim this in its title-page. It runs thus: "Macbeth: | A | Tragedy. | Acted | At the | DUKES-THEATRE | Device | London, | Printed for *William Cademan* at the *Popes-* | *Head* in the *New Exchange*, in the | *Strand.* 1673." The editor of D'Avenant's collected works, 1874, gave, by some mistake, the title-page not of the 1673, but of the 1695 edition.'—ED. ii.

In the following reprint of D'AVENANT'S VERSION all lines are omitted wherein the F_1 is followed.

In the First Scene of the First Act, D'Avenant retains, of the original text, the first nine lines substantially, and then proceeds:

To us fair weather's foul, and foul is fair!
Come hover through the foggy, filthy Air. . . . [*Ex. flying.*
Enter King, Malcolm, Donalbine *and* Lenox, *with Attendants meeting* Seyton *wounded.*
King. What aged man is that? if we may guess
His message by his looks. He can relate the
Issue of the Battle!
Malc. This is the valiant *Seyton.*

Eleven lines, 9–19, as in F_1.

VVhom Fortune with her smiles oblig'd a-while;
But brave *Macbeth* (who well deserves that name)
Did with his frowns put all her smiles to flight:
And Cut his passage to the Rebels person:
Then having Conquer'd him with single force,
He fixt his Head upon our Battlements.
King. O valiant Cousin! VVorthy Gentleman!
Seyton. But then this Day-break of our Victory
Serv'd but to light us into other Dangers
That spring from whence our hopes did seem to rise;
Produc'd our hazard: for no sooner had

Eight lines, 36–43, as in F_1.

As flames are heighten'd by access of fuel,
So did their valours gather strength, by having
Fresh Foes on whom to exercise their Swords:
VVhose thunder still did drown the dying groans
Of those they slew, which else had been so great,
Th' had frighted all the rest into Retreat.
My spirits faint: I would relate the wounds
VVhich their Swords made; but my own silence me.
King. So well thy wounds become thee as thy words:
Th' are full of Honour both: Go get him Surgeons---- [*Ex. Cap. and Att.*
Enter Macduff.

But, who comes there?
Malc. Noble *Macduff*!

Ten lines, 56–65, as in F_1.

Till brave *Macbeth* oppos'd his bloody rage,
And check'd his haughty spirits, after which
His Army fled: Thus shallow streams may flow
Forward with violence a-while; but when
They are oppos'd, as fast run back agen.

Twelve lines, 70-81, as in F_1. No change of scene marked.

Thunder and Lightening.
Enter three Witches flying.

Then follow eighty-eight lines, I, iii, 3–90, as in F_1, except the following changes:

And then from every port they blow
From all the points that Sea-men know.—ll. 18, 19.

Also

My charms shall his repose forbid.—l. 24.

Also before l. 42.

Macb. Command they make a halt upon the Heath.

* * * * * *

D'Avenant then continues:

Or have we tasted some infectious Herb
That captivates our Reason?

Three lines, 93–95, as in F_1.

Banq. Just to that very tune! who's here?

Enter Macduff.

Seven lines, 98–104, as in F_1.

Not starting at the Images of Death
Made by your self: each Messenger which came
Being loaden with the praises of your Valour;
Seem'd proud to speak your Glories to the King;
VVho, for an earnest of a greater Honour
Bad me, from him, to call you *Thane* of *Cawdor*:
In which Addition, Hail, most Noble *Thane*!

Seventeen lines, 118–134, as in F_1.

Banq. If all be true,
You have a Title to a Crown, as well
As to the *Thane* of *Cawdor*. It seems strange;
But many times to win us to our harm,
The Instruments of darkness tell us truths,
And tempt us with low trifles, that they may
Betray us in the things of high concern.
Macb. Th' have told me truth as to the name of *Cawdor*, [*aside.*
That may be prologue to the name of King.
Less Titles shou'd the greater still fore-run,
The morning Star doth usher in the Sun.

This strange prediction in as strange a manner
Deliver'd: neither can be good nor ill,
If ill; 'twou'd give no earnest of success,
Beginning in a truth: I'm *Thane* of *Cawdor*;
If good? why am I then perplext with doubt?
My future bliss causes my present fears,
Fortune, methinks, which rains down Honour on me,
Seems to rain bloud too: *Duncan* does appear
Clowded by my increasing Glories: but
These are but dreams.

Four lines, 159–162, as in F_1.

Banq. His Honours are surprizes, and resemble
New Garments, which but seldom fit men well,
Unless by help of use.
Macb. Come, what come may;
Patience and time run through the roughest day.
Banq. Worthy *Macbeth*! we wait upon your leisure.
Macb. I was reflecting upon past transactions;
Worthy Macduff; your pains are registred
Where every day I turn the leaf to read them.
Let's hasten to the King: we'll think upon
These accidents at more convenient time.
VVhen w'have maturely weigh'd them, we'll impart
Our mutual judgments to each others breasts.
Banq. Let it be so.
Macb. Till then, enough. Come Friends.... *Exeunt.*

No change of scene.

Enter King, Lenox, Malcolme, Donalbine, *Attendants*

King. Is execution done on *Cawdor* yet?
Or are they not return'd, who were imploy'd
In doing it?

Twenty-eight lines, I, iv, 6–33, as in F_1.

Children and Servants; and when we expose
Our dearest lives to save your Interest,
We do but what we ought.

Eighteen lines, 36–53, as in F_1.

On all deservers. Now we'll hasten hence
To *Enverness*: we'll be your guest, *Macbeth*,
And there contract a greater debt than that
VVhich I already owe you.
Macb. That Honour, Sir,
Out-speaks the best expression of my thanks:
I'll be my self the Harbinger, and bless
My wife with the glad news of your approach.
I humbly take my leave. } Macbeth *going out, stops, and speaks*
King. My worthy *Cawdor!*.. } *whilst the King talks with* Banq, etc.

Four lines, 60 63, as in F_1.

The strange Idea of a bloudy act
Does into doubt all my resolves distract.
My eye shall at my hand connive, the Sun
Himself should wink when such a deed is done. . . . [*Exit.*
King. True, Noble *Banquo*, he is full of worth;

Four lines, 67–70, as in F_1. No change of scene marked.

Enter Lady Macbeth, *and Lady* Macduff. *Lady* Macbeth *having a Letter in her hand.*

La. Macb. Madam, I have observ'd since you came hither,
You have been still disconsolate. Pray tell me,
Are you in perfect health?
La. Macd. Alas! how can I?
My Lord, when Honour call'd him to the VVar,
Took with him half of my divided soul,
VVhich lodging in his bosom, lik'd so well
The place, that 'tis not yet return'd.
La. Macb. Methinks
That should not disorder you: for, no doubt
The brave *Macduff* left half his soul behind him,
To make up the defect of yours.
La. Macd. Alas!
The part transplanted from his breast to mine,
(As 'twere by sympathy) still bore a share
In all the hazards which the other half
Incurr'd, and fill'd my bosom up with fears.
La. Macb. Those fears, methinks, should cease now he is safe.
La. Macd. Ah, Madam, dangers which have long prevail'd
Upon the fancy; even when they are dead
Live in the memory a-while.
La. Macb. Although his safety has not power enough to put
Your doubts to flight, yet the bright glories which
He gain'd in Battel might dispel those Clowds.
La. Macd. The world mistakes the glories gain'd in war,
Thinking their Lustre true: alas, they are
But Comets, Vapours! by some men exhal'd
From others bloud, and kindl'd in the Region
Of popular applause, in which they live
A-while; then vanish: and the very breath
Which first inflam'd them, blows them out agen.
La. Macb. I willingly would read this Letter; but
Her presence hinders me; I must divert her.
If you are ill, repose may do you good;
Y'had best retire; and try if you can sleep.
L. Macd. My doubtful thoughts too long have kept me waking,
Madam! I'll take your Counsel. . . . [*Ex. La. Macd.*
L. Macb. Now I have leisure, peruse this Letter.
His last brought some imperfect news of things
Which in the shape of women greeted him

In a strange manner. This perhaps may give
More full intelligence. [*She reads.*

Twenty lines, I, v, 3–22, as in F_1.

Oh how irregular are thy desires?
Thou willingly, Great *Glamis*, would'st enjoy
The end without the means! Oh haste thee hither,

Two lines, 27, 28, as in F_1.

Thy too effeminate desires of that
VVhich supernatural assistance seems
To Crown thee with. VVhat may be your news?

Enter Servant.

Ten lines, 33–42, as in F_1.

There wou'd be musick in a Raven's voice,
Which should but croke the Entrance of the King
Under my Battlements. Come all you spirits

Five lines, 45–49, as in F_1.

That no relapses into mercy may
Shake my design, nor make it fall before
'Tis ripen'd to effect: you murthering spirits,
(Where ere in sightless substances you wait
On Natures mischief) come, and fill my breasts
With gall instead of milk: make haste dark night,
And hide me in a smoak as black as Hell

Two lines, 57, 58, as in F_1.

To cry, hold! hold!

Enter Macbeth.

Great *Glamis!* worthy *Cawdor!*

Eighteen lines, 61–78, as in F_1.

Give soveraign Command: we will with-draw,
And talk on't further: Let your looks be clear,
Your change of Count'nance does betoken fear. [*Exeunt.*

No change of scene marked.

Enter King, Malcolme, Donalbine, Banquo, Lenox, Macduff, *Attendants.*

Eight lines, I, vi, 5–12, as in F_1.

Buttrice, nor place of vantage; but this Bird
Has made his pendant bed and cradle where
He breeds and haunts. I have observ'd the Air,
'Tis delicate.

Enter Lady Macbeth.

King. See, see our honoured Hostess,
By loving us, some persons cause our trouble;
Which still we thank as love: herein I teach
You how you should bid us welcome for your pains,
And thank you for your trouble.

La. Macb. All our services

In every point twice done, would prove but poor
And single gratitude, if weighed with these
Obliging honours which
Your Majesty confers upon our house;
For dignities of old and later date
(Being too poor to pay) we must be still
Your humble debtors.
Macd. Madam, we are all joyntly, to night, your trouble;
But I am your trespasser upon another score
My wife, I understand, has in my absence
Retir'd to you.
L. Macb. I must thank her: for whilst she came to me
Seeking a Cure for her own solitude,
She brought a remedy to mine: her fears
For you, have somewhat indispos'd her, Sir,
She's now with-drawn, to try if she can sleep:
VVhen she shall wake, I doubt not but your presence
VVill perfectly restore her health.

Thirteen lines, 28–40, as in F_1. No change of scene marked.

Enter Macbeth.

Macb. If it were well when done; then it were well
It were done quickly; if his Death might be
VVithout the Death of nature in my self,
And killing my own rest; it wou'd suffice;
But deeds of this complexion still return
To plague the doer, and destroy his peace;
Yet let me think; he's here in double trust.

Five lines, I, vii, 17–21, as in F_1.

So clear in his great Office; that his Vertues,
Like Angels, plead against so black a deed;
Vaulting Ambition! thou o're-leap'st thy self
To fall upon another: now, what news?

Enter L. Macbeth.

Seventeen lines, 34–50, as in F_1.

You dare not venture on the thing you wish:
But still wou'd be in tame expectance of it.
Macb. I prithee peace: I dare do all that may
Become a man; he who dares more, is none.

Twenty-four lines, 55–78, as in F_1.

What cannot you and I perform upon
His spungy Officers? we'll make them bear
The guilt of our black Deed.

Two lines, 84, 85, as in F_1.

Nothing but males: but yet when we have mark'd
Those of his Chamber (whilst they are a-sleep)
With *Duncan's* bloud, and us'd their very daggers;
I fear it will not be, with ease, believ'd

That they have don't.

Four lines, 93–96, as in F_1.

ACT, II. SCENE, I.

Enter Banquo *and* Fleame.

Four lines, 4–7, as in F_1.

Flea. I take't 'tis late, Sir, [*Ex. Fleam*

Banq. An heavy summons lies like lead upon me;
Nature wou'd have me sleep, and yet I fain wou'd wake:
Merciful powers restrain me in these cursed thoughts
That thus disturb my rest.

Enter Macbeth *and Servant.*

Who's there? *Macbeth*, a friend.

Two lines, 19, 20, as in F_1.

He to your servants has been bountiful,
And with this Diamond he greets your wife
By the obliging name of most kind Hostess.

Macb. The King taking us unprepar'd, restrain'd our power
Of serving him; which else should have wrought more free.

Banq. All's well.

Four lines, 28–31, as in F_1.

We'll spend it in some wood upon that business.

Banq. At your kindest leisure.

Macb. If when the Prophesie begins to look like truth

Fourteen lines, 37–50, as in F_1.

Proceeding from the brain, opprest with heat.
My eyes are made the fools of th'other senses;
Or else worth all the rest: I see thee still,
And on thy blade are stains of reeking bloud.
It is the bloudy business that thus
Informs my eye-sight; now, to half the world
Nature seems dead, and wicked dreams infect
The health of sleep; now witchcraft celebrates
Pale *Heccate's* Offerings; now murder is
Alarm'd by his nights Centinel: the wolf,
Whose howling seems the watch-word to the dead:
But whilst I talk, he lives: hark, I am summon'd;
O *Duncan*, hear it not, for 'tis a bell
That rings my Coronation, and thy Knell. [*Exit.*

No change of scene marked.

Enter Lady.

Two lines, II, ii, 3, 4, as in F_1.

Heark; oh, it was the Owl that shriek'd;
The fatal Bell-man that oft bids good night
To dying men, he is about it; the doors are open,
And whilst the surfeited Grooms neglect their charges for sleep,
Nature and death are now contending in them.

Enter Macbeth.

Macb. VVho's there?

La. Macb. Alas, I am afraid they are awak'd,
And 'tis not done; the attempt without the deed
VVould ruine us. I laid the daggers ready,

Seven lines, 16–21, as in F_1.

Macb. VVhen?

La. Macb. Now.

Macb. VVho lies i'th' Anti-chamber?

La. Macb. Donalbain.

Macb. This is a dismal sight.

La. Macb. A foolish thought to say a dismal sight.

Macb. There is one did laugh as he securely slept,
And one cry'd Murder, that they wak'd each other.

Thirty-three lines, 33–65, as in F_1; except l. 39:

Silenc'd with fear I could not say Amen.

Also ll. 44, 45:

These deeds shou'd be forgot as soon as done
Lest they distract the doer.

Also l. 48:

Sleep that locks up the senses from their care;

Also l. 65:

What then with looking on it shall I do?

Line 66 is omitted.

That fears a painted Devil: with his bloud
I'll stain the faces of the Grooms; by that
It will appear their guilt. [*Ex. La. Macbeth*

[*Knock within.*

Macb. What knocking's that?
How is't with me, when every noise affrights me?
VVhat hands are here! can the Sea afford
VVater enough to wash away the stains?
No, they would sooner add a tincture to
The Sea, and turn the green into a red.

Enter Lady Macbeth.

La. Macb. My hands are of your colour; but I scorn
To wear an heart so white. Heark, [*Knock.*
I hear a knocking at the Gate: to your Chamber;

Five lines, 83–87, as in F_1.

Macb. Disguis'd in blood, I scarce can find my way.
VVake *Duncan* with this knocking, wou'd thou could'st. [*Exit.*

Enter Lenox *and* Macbeth's *Servant.*

Lenox. You sleep soundly, that so much knocking
Could not wake you.

Serv. Labour by day causes rest by night.

Enter Macduff.

Len. See the Noble *Macduff.*
Good morrow, my Lord, have you observ'd
How great a mist does now possess the air;
It makes me doubt whether't be day or night.
Macd. Rising this morning early, I went to look out of my
VVindow, and I cou'd scarce see farther than my breath:
The darkness of the night brought but few objects
To our eyes, but too many to our ears.
Strange claps and creekings of the doors were heard;
The *Screech-Owl* with his screams, seem'd to foretell
Some deed more black than night.
Enter Macbeth.

Six lines, 44–49, as in F_1.

The labour we delight in, gives;
That door will bring you to him.

Seven lines, 56–62, as in F_1.

Strange screams of death, which seem'd to prophesie
More strange events, fill'd divers.
Some say the Earth shook.
Macb. 'Twas a rough night.
Len. My young remembrance cannot recollect its fellow.
Enter Macduff
Macd. Oh horror! horror! horror!
VVhich no heart can conceive, nor tongue can utter.
Macb. *Len.* { VVhat's the matter?
Macd. Horror has done its worst:
Most sacrilegious murder has broke open

Eleven lines, 80–90, as in F_1; except lines 85, 86:

. . . and behold a sight
Enough to turn spectators into stone.
And look on Death it self; up, up, and see,
As from your Graves, rise up, and walk like spirits
To countenance this horror: ring the bell. [*Bell rings.*
Enter Lady Macbeth.
La. Macb. VVhat's the business, that at this dead of night
You alar'm us from our rest?
Macd. O, Madam!

Twenty-six lines, 101–126, as in F_1; except l. 114:

There's nothing in it worth a good man's care

Also ll. 116, 117 omitted.

Upon their pillows. VVhy was the life of one,
So much above the best of men, entrusted
To the hands of two, so much below
The worst of beasts.
Macb. Then I repent me I so rashly kill'd 'em.
Macd. Why did you so?

Macb. Who can be prudent and amaz'd together

Two lines, 133, 134, as in F_1.

Out-ran my pausing reason: I saw *Duncan*,
Whose gaping wounds look'd like a breach in nature,
VVhere ruine enter'd there. I saw the murtherers
Steep'd in the colours of their trade; their Daggers
Being yet unwip'd, seem'd to own the deed,
And call for vengeance; who could then refrain,
That had an heart to love; and in that heart
Courage to manifest his affection.
La. Macb. Oh, oh, oh. [*Faints.*
Macd. Look to the Lady.
Mal. VVhy are we silent now, that have so large
An argument for sorrow?
Donal. VVhat should be spoken here, where our fate may rush
Suddenly upon us, and as if it lay
Hid in some corner; make our death succeed
The ruine of our Father e're we are aware.
Macd. I find this place too publick for true sorrow:
Let us retire, and mourn: but first
Guarded by Vertue, I'm resolv'd to find
The utmost of this business.
Banq. And I.
Macb. And all.
Let all of us take manly resolution;
And two hours hence meet together in the Hall
To question this most bloudy fact
Banq. We shall be ready, Sir, [*Ex. all but Malc. & Donalb.*
Malc. What will you do?
Let's not consort with them:
To shew an unfelt-sorrow, is an office
Which false men do with ease.
I'll to *England*.
Donal. To *Ireland* I'm resolv'd to steer my course;
Our separated fortune may protect our persons
Where we are: Daggers lie hid under men's smiles,
And the nearer some men are allied to our bloud,
The more, I fear, they seek to shed it.

Three lines, 176–178, as in F_1.

And use no ceremony in taking leave of any. [*Exeunt.*

SCENE the fourth.

Enter Lenox *and* Seaton.

Seaton. I can remember well,
Within the compass of which time I've seen
Hours dreadful, and things strange: but this one night
Has made that knowledge void.
Len. Thou seest the Heavens, as troubled with mans act,
Threaten'd this bloudy day: by th'hour 'tis day,

And yet dark night does cover all the skie,
As if it had quite blotted out the Sun.
Is't nights predominance, or the daies shame
Makes darkness thus usurp the place of light.

Four lines, 14–17, as in F_1.

Len. And *Duncan's* Horses, which before were tame,
Did on a sudden change their gentle natures,
And became wild; they broke out of their Stables
As if they would make war with mankind.

Twelve lines, 24–35, as in F_1.

Len. Unnatural still.
Could their ambition prompt them to destroy
The means of their own life.
Macd. You are free to judge
Of their deportment as you please; but most
Men think e'm guilty.
Len. Then 'tis most like the Soveraignty will fall
Upon *Macbeth.*

Seven lines, 42–48, as in F_1.

Macd. Do, Cousin, I'll to *Fyfe*:
My wife and children frighted at the Alar'm
Of this sad news, have thither led the way,
And I'll follow them: may the King you go
To see invested, prove as great and good
As *Duncan* was; but I'm in doubt of it.
New Robes ne're as the old so easie sit. [*Exeunt.*

SCENE; *An Heath.*

Enter Lady Macduff, *Maid, and Servant.*

La. Macd. Art sure this is the place my Lord appointed
Us to meet him?
Serv. This is the entrance o'th' Heath; and here
He order'd me to attend him with the Chariot.
La. Macd. How fondly did my Lord conceive that we
Should shun the place of danger by our flight
From *Everness?* The darkness of the day
Makes the Heath seem the gloomy walks of death.
VVe are in danger still: they who dare here
Trust Providence, may trust it any where.
Maid. But this place, Madam, is more free from terror:
Last night methoughts I heard a dismal noise
Of shrieks and groanings in the air.
La. Macd. 'Tis true, this is a place of greater silence;
Not so much troubled with the groans of those
That die; nor with the out-cries of the living.
Maid. Yes, I have heard stories, how some men
Have in such lonely places been affrighted
With dreadful shapes and noises. [*Macduff hollows.*

La. Macd. But heark, my Lord sure hollows;
'Tis he; answer him quickly.
Serv. Illo, ho, ho, ho.

Enter Macduff.

La. Macd. Now I begin to see him: are you a foot,
My Lord?
Macd. Knowing the way to be both short and easie,
And that the Chariot did attend me here,
I have adventur'd. VVhere are our children?
La. Macd. They are securely sleeping in the Chariot.

First Song by Witches.

1 *Witch.* Speak, Sister, speak; is the deed done?
2 *Witch.* Long ago, long ago:
Above twelve glasses since have run.
3 *Witch.* Ill deeds are seldom slow;
Nor single: following crimes on former wait.
The worst of creatures fastest propagate.
Many more murders must this one ensue,
As if in death were propagation too.
2 *Witch.* He will.
1 *Witch.* He shall.
3 *Witch.* He must spill much more bloud
And become worse, to make his Title good.
1 *VVitch.* Now let's dance.
2 *Witch.* Agreed.
3 *Witch.* Agreed.
4 *Witch.* Agreed.
Chorus. VVe shou'd rejoyce when good Kings bleed.
VVhen cattel die, about we go,
What then, when Monarchs perish, should we do?
Macd. VVhat can this be?
La. Macd. This is most strange: but why seem you affraid?
Can you be capable of fears, who have
So often caus'd it in your enemies?
Macd. It was an hellish Song: I cannot dread
Ought that is mortal; but this is something more.

Second Song.

Let's have a dance upon the Heath;
VVe gain more life by *Duncan's* death.
Sometimes like brinded Cats we shew,
Having no musick but our mew.
Sometimes we dance in some old mill,
Upon the hopper, stones, and wheel.
To some old saw, or Bardish Rhime,
VVhere still the Mill-clack does keep time.
Sometimes about an hollow tree,
A round, a round, a round dance we.
Thither the chirping Cricket comes,
And Beetle, singing drowsie hums.

Sometimes we dance o're Fens and Furs,
To howls of wolves, and barks of curs.
And when with none of those we meet,
VVe dance to th' ecchoes of our feet.
At the night-Raven's dismal voice,
VVhilst others tremble, we rejoyce;
And nimbly, nimbly dance we still
To th' ecchoes from an hollow Hill.

Macd. I am glad you are not affraid.

La. Macd. I would not willingly to fear submit:
None can fear ill, but those that merit it.

Macd. Am I made bold by her? how strong a guard
Is innocence? if any one would be
Reputed valiant, let him learn of you;
Vertue both courage is, and safety too. [*A dance of witches.*

Enter two VVitches.

Macd. These seem foul spirits; I'll speak to e'm.
If you can any thing by more than nature know;
You may in those prodigious times fore-tell
Some ill we may avoid.

1 *VVitch.* Saving thy bloud will cause it to be shed;

2 *VVitch.* He'll bleed by thee, by whom thou first hast bled.

3 *VVitch.* Thy wife shall shunning danger, dangers find,
And fatal be, to whom she most is kind. [*Ex. witches.*

La. Macd. VVhy are you alter'd, Sir? be not so thoughtful.
The Messengers of Darkness never spake
To men, but to deceive them.

Macd. Their words seem to fore-tell some dire predictions.

L. Macd. He that believes ill news from such as these,
Deserves to find it true. Their words are like
Their shape; nothing but fiction.
Let's hasten to our journey.

Macd. I'll take your counsel; for to permit
Such thoughts upon our memories to dwell,
VVill make our minds the Registers of Hell. [*Exeunt omnes.*

ACT, III. SCENE, I.

Enter Banquo.

Four lines, 3–6, as in F_1.

Of many Kings; they told thee truth.
VVhy, since their promise was made good to thee,
May they not be my Oracles as well.

Enter Macbeth, Lenox, *and Attendants.*

Macb. Here's our chief Guest, if he had been forgotten,
It had been want of musick to our Feast.
To night we hold a solemn supper, Sir;
And all request your presence.

Banq. Your Majesty layes your command on me,
To which my duty is to obey.

Twenty-six lines, 25–50, as in F_1; except l. 32: 'Twixt this and supper. (Omitted.)

The more welcome; we will our selves withdraw,
And be alone till supper. [*Exeunt Lords.*
Macduff departed frowningly, perhaps
He is grown jealous; he and *Banquo* must
Embrace the same fate.
Do those men attend our pleasure?
Serv. They do; and wait without.
Macb. Bring them before us. [*Ex. Servant.*
I am no King till I am safely so.
My fears stick deep in *Banquo*'s successors;

Eighteen lines 60–77, as in F_1; except ll. 67, 68:

. . . as it is said Mark Anthonies was by Cæsar. (Omitted.)

Rather than so, I will attempt yet further,
And blot out, by their bloud, what e're
Is written of them in the book of Fate.

Enter Servant, and two Murtherers.

Three lines, 86–89, as in F_1.

Macb. And have you since consider'd what I told you?
How it was *Banquo*, who in former times
Held you so much in slavery;
Whilst you were guided to suspect my innocence.
This I made good to you in your last conference;
How you were born in hand; how crost:
The Instruments, who wrought with them.
2 *Mur.* You made it known to us.
Macb. I did so; and now let me reason with you:
Do you find your patience so predominant
In your nature,
As tamely to remit those injuries?
Are you so Gospell'd to pray for this good man,

Thirteen lines, 108–120, as in F_1.

According to the gift which bounteous Nature
Hath bestow'd on him; and so of men.
Now, if you have a station in the list,
Nor i'th' worst rank of manhood; say't,
And I will put that business in your bosoms,
Which, if perform'd, will rid you of your enemy,
And will endear you to the love of us.
2 *Mur.* I am one, My Liege,

Ten lines, 130–139, as in F_1.

Macb. So is he mine; and though I could
With open power take him from my sight,
And bid my will avouch it: yet I must not;
For certain friends that are both his and mine;
VVhose loves I may not hazard; would ill
Resent a publick process: and thence it is

That I do your assistance crave, to mask
The business from the common eye.
2 *Mur.* We shall, my Lord, perform what you command us.

Four lines, 153–156, as in F_1.

For it must be done to night:
And something from the Palace; alwaies remember'd,
That you keep secrecy with the prescribed Father.
Flean, his Son too, keeps him company;

Seven lines, 162–168, as in F_1.

Now, *Banquo*, if thy soul can in her flight
Find Heaven, thy happiness begins to night. [*Ex.*
Enter Macduff, *and Lady* Macduff.
Macd. It must be so. Great *Duncan's* bloudy death
Can have no other Author but *Macbeth.*
His Dagger now is to a Scepter grown;
From *Duncan's* Grave he has deriv'd his Throne.
La. Macd. Ambition urg'd him to that bloudy deed:
May you be never by Ambition led:
Forbid it Heav'n, that in revenge you shou'd
Follow a Copy that is writ in bloud.
Macd. From *Duncan's* Grave, methinks, I hear a groan
That call's a loud for justice.
La. Macd. If the Throne
Was by *Macbeth* ill gain'd, Heavens may,
Without your Sword, sufficient vengeance pay.
Usurpers lives have but a short extent,
Nothing lives long in a strange Element.
Macd. My Countreys dangers call for my defence
Against the bloudy Tyrants violence.
L. Macd. I am affraid you have some other end,
Than meerly *Scotland's* freedom to defend.
You'd raise your self, whilst you wou'd him dethrone;
And shake his Greatness, to confirm your own.
That purpose will appear, when rightly scan'd,
But usurpation at the second hand.
Good Sir, recall your thoughts.
Macd. What if I shou'd
Assume the Scepter for my Countrey's good?
Is that an usurpation? can it be
Ambition to procure the liberty
Of this sad Realm; which does by Treason bleed?
That which provokes, will justifie the deed.
Lady *Macd.* If the Design should prosper, the Event
May make us safe, but not you Innocent:
For whilst to set our fellow Subjects free
From present Death, or future Slavery.
You wear a Crown, not by your Title due,
Defence in them, is an Offence in you;

That Deed's unlawful though it cost no Blood,
In which you'l be at best unjustly Good.
You, by your Pitty which for us you plead,
Weave but Ambition of a finer thread.
Macd. Ambition do's the height of power affect,
My aim is not to Govern, but Protect:
And he is not ambitious that declares,
He nothing seeks of Scepters but their cares.
Lady *Md.* Can you so patiently your self moles'
And lose your own, to give your Countrey rest!
In *Plagues* what sound Physician wou'd endure
To be infected for another's Cure.
Macd. If by my troubles I cou'd yours release,
My Love wou'd turn those torments to my ease:
I shou'd at once be sick and healthy too,
Though Sickly in my self, yet Well in you.
Lady *Md.* But then reflect upon the Danger, Sr.
Which you by your aspiring wou'd incur
From Fortunes Pinacle, you will too late
Look down, when you are giddy with your height:
Whilst you with *Fortune* play to win a Crown,
The Peoples Stakes are greater than your own.
Macd. In hopes to have the common Ills redrest,
Who wou'd not venture single interest.
Enter Servant.
Ser. My Lord, a Gentleman, just now arriv'd
From Court, has brought a Message from the King:
Macd. One sent from him, can no good Tidings bring?
Lady *Md.* What wou'd the Tyrant have?
Macd. Go, I will hear
The News, though it a dismal Accent bear;
Those who expect and do not fear their Doom,
May hear a Message though from Hell it come. [*Exeunt.*
Enter Macbeth's Lady and Servant.

Four lines, III, ii, 3–6, as in F_1.

Where our desire is got without content,
Alass, it is not Gain, but punishment!
Tis safer to be that which we destroy,

Ten lines, 11–20, as in F_1.

But let the frame of all things be disjoynt
E're we will eat our bread in fear; and sleep
In the affliction of those horrid Dreams
That shake us mightily! Better be with him
Whom we to gain the Crown, have sent to peace,
Then on the torture of the Mind to lye

Six lines, 28–33, as in F_1; except l. 30:

He, after life's short feavor, now sleeps; Well:
Lady Mb. Come on, smooth your rough brow:

Be free and merry with your guest to night.
Macb. I shall, and so I pray be you but still,
Remember to apply your self to *Banquo*:
Present him kindness with your Eye and Tongue,
In how unsafe a posture are our honors
That we must have recourse to flattery,
And make our Faces Vizors to our hearts.
Lady M*b.* You must leave this.

Two lines, 45, 46, as in F_1.

La. M*b.* But they are not Immortal, there's comfort yet in that.
M*acb.* Be merry then, for e're the *Bat* has flown
His Cloyster'd flight; e're to black *Heccate's* Summons,
The sharp brow'd Beetle with his drowsie hums,
Has rung night's second Peal:
There shall bee done a deed of dreadful Note.
Lady M*b.* What is't?
M*acb.* Be innocent of knowing it, my Dear,
Till thou applaud the deed, come dismal Night
Close up the Eye of the quick sighted Day
With thy invisible and bloody hand.
The Crow makes wing to the thick shady Grove,
Good things of day grow dark and overcast,
Whilst Night's black Agent's to their Preys make hast,
Thou wonder'st at my Language, wonder still,
Things ill begun, strengthen themselves by ill. [*Exeunt.*

Enter three M*urtherers.*

1. M*ur.* The time is almost come,
The *West* yet glimmers with some streaks of day,
Now the benighted Traveller spurs on,
To gain the timely Inn.
2. M*ur.* Hark, I hear Horses, and saw some body alight
At the Park gate.
3. M*ur.* Then tis he; the rest
That are expected are i'th' Court already.
1. M*ur.* His Horses go about almost a Mile,
And men from hence to th' *Pallace* make it their usual walk. [*Exe*

Enter Banquo *and* Flean.

Banquo, It will be Rain to night.
Flean, We must make hast;
Banq. Our hast concerns us more then being wet.
The King expects me at his feast to night,
To which he did invite me with a kindness,
Greater then he was wont to express. [*Exeunt.*

Re-enter Murtherers with drawn Swords.

1. M*ur.* *Banquo,* thou little think'st what bloody feast
Is now preparing for thee.
2. M*ur.* Nor to what shades the darkness of this night,
Shall lead thy wandring spirit. [*Exeunt after* Banquo.

[*Classing of Swords is heard from within.*

Re-enter Flean *pursu'd by one of the Murtherers.*

Flean. Murther, help, help, my Father's kill'd. [*Exe. running.*

SCENE *opens, a Banquet prepar'd.*

Enter Macbeth, *Lady* Macbeth, Seaton, Lenox, *Lords*, *Attendants.*

Macb. You know your own Degrees, sit down.

Seat. Thanks to your Majesty.

Macb. Our Self will keep you company,
And Play the humble Host to entertain you:
Our Lady keeps her State; but you shall have her welcome too.

Lady Mb. Pronounce it for me Sir, to all our Friends.

Enter first Murtherer.

Macb. Both sides are even; be free in Mirth, anon
Wee'l drink a measure about the Table.
There's blood upon thy face.

Six lines, 18–23, as in F_1; except l. 19 and l. 24 omitted.

Mur. Most Royal Sir he scap'd.

Macb. Then comes my fit again, I had else been Perfect,
Firm as a Pillar founded on a Rock!
As unconfin'd as the free spreading Air
But now I'm check'd with sawcy Doubts and Fears.
But *Banquo*'s safe?

Mur. Safe in a Ditch he lies,
With twenty gaping wounds on his head,
The least of which was Mortal.

Macb. There the ground Serpent lies; the worm that's fled
Hath Nature, that in time will Venom breed.
Though at present it wants a Sting, to morrow,
To morrow you shall hear further. [*Exit.* Mur.

Lady Mb. My Royal Lord, you spoil the Feast,
The Sauce to Meat is chearfulness.

Enter the Ghost of Banquo *and sits in* Macbeth's *place.*

Macb. Let good digestion wait on Appetite,
And Health on both.

Len. May it please your Highness to sit.

Macb. Had we but here our Countrys honor;
Were the grac'd person of our *Banquo* present,
Whom me may justly challenge for unkindness.

Seat. His absence Sir,
Lays blame upon his promise; please your Highness
To grace us with your Company?

Macb Yes, I'le sit down. The Table's full

Len. Here is a place reserv'd Sir:

Macb. Where Sir?

Nine lines, 61–69, as in F_1; except *Rosse's* line (68) given to *Seaton.*

And hath been from his youth: pray keep your Seats,
The fit is ever sudden, if you take notice of it,
You shall offend him, and provoke his passion
In a moment he'l be well again.

Are you a Man?
M*acb.* Ay, and a bold one; that dare look on that

Nineteen lines, 76–94, as in F_1.

M*acb.* Tis not the first of Murders; blood was shed
E're humane Law decreed it for a sin.
Ay, and since Murthers too have been committed
Too terrible for the Ear. The times has been,
That when the brains were out, the man wou'd dye;
And there lye still; but now they rise again
And thrust us from our seats.
Lady M*b.* Sir, your noble Friends do lack you.

Ten lines, 106–115, as in F_1.

Lords, Our Duties are to pledge it. [*the Ghost of* Banq. *rises at his feet.*
M*acb.* Let the Earth hide thee: thy blood is cold,
Thou hast no use now of thy glaring Eyes.
Lady M*b.* Think of this good my Lords, but as a thing

Five lines, 122–126, as in F_1.

Shall never tremble; Or revive a while,
And dare me to the Desart with thy Sword,
If any Sinew shrink, proclaim me then
The Baby of a Girl. Hence horrible shadow. *Ex. Ghost.*
So, now I am a man again: pray you sit still.
Lady M*b.* You have disturb'd the Mirth;

Twenty-one lines, 135–155, as in F_1; except l. 142: Whilst mine grew pale with fear. Lines 137, 138: And . . . wonder? are omitted.

Augures well read in Languages of Birds
By M*agpyes*, *Rooks*, and *Dawes*, have reveal'd
The secret Murther. How goes the night?
Lady M*b.* Almost at odds with morning, which is which.
M*acb.* Why did M*acduffe* after a solemn Invitation,
Deny his presence at our Feast?
Lady M*b.* Did you send to him Sir?
M*acb.* I did; But I'le send again,
There's not one great *Thane* in all *Scotland*,
But in his house I keep a Servant,
He and *Banquo* must embrace the same fate.
I will to morrow to the Weyward Sisters,

Five lines, 165–169, as in F_1. Lines 170, 171, are omitted.

Well I'le in
And rest; if sleeping I repose can have,
When the Dead rise and want it in the Grave. [*Exeunt.*
Enter Macduffe *and* L*ady* Macduffe.
L*ady* M*d.* Are you resolv'd then to be gone?
M*acd.* I am:
I know my Answer cannot but inflame
The Tyrants fury to pronounce my death,
My life will soon be blasted by his breath.

Lady Md. But why so far as *England* must you fly?
Macd. The farthest part of *Scotland* is too nigh.
Lady Md. Can you leave me, your Daughter and young Son,
To perish by that Tempest which you shun.
When Birds of stronger VVing are fled away,
The Ravenous *Kite* do's on the weaker Prey.
Macd. He will not injure you, he cannot be
Possest with such unmanly cruelty:
You will your safety to your weakness owe
As Grass escapes the Syth by being low.
Together we shall be too slow to fly:
Single, we may outride the Enemy.
I'le from the *English* King such Succours crave,
As shall revenge the Dead, and Living save.
My greatest misery is to remove,
With all the wings of haste from what I love.
Lady Md. If to be gone seems misery to you,
Good Sir, let us be miserable too.
Macd. Your Sex which here is your security,
Will by the toyls of flight your Danger be. [*Enter* Messenger.
What fatal News do's bring thee out of breath?
Mess. Sir *Banquo*'s kill'd.
Macd. Then I am warn'd of Death.
Farewell; our safety, Us, a while must sever:
Lady Md. Fly, fly, or we may bid farewell for ever.
Macd. Flying from Death, I am to Life unkind,
For leaving you, I leave my Life behind. [*Exit.*
Lady Md. Oh my dear Lord, I find now thou art gone,
I am more Valiant when unsafe alone.
My heart feels man-hood, it does Death despise,
Yet I am still a Woman in my eyes.
And of my Tears thy absence is the cause,
So falls the Dew when the bright Sun withdraws. *Exeunt.*

No change of scene marked. This and the following scene are transposed.

Enter Lenox *and* Seaton.

Len. My former speeches have but hit your thoughts
Which can interpret further; Only I say
Things have been strangely carry'd.
Duncan was pitti'd, but he first was dead.
And the right Valiant *Banquo* walk'd too late:
Men must not walk so late: who can want Sence
To know how Monstrous it was in Nature,
For *Malcolme* and *Donalbain*, to kill
Their Royal Father; horrid Fact! how did

Two lines, III, vi, 13, 14, as in F_1.

That were the slaves of Drunkenness and Sleep.
Was not that nobly done?
Seat. Ay, and wisely too:

For 'twou'd have anger'd any Loyal heart
To hear the men deny it.
Len. So that I say he has born all things well:

Eight lines, 19–26, as in F_1.

Seat. I hear that *Malcolme* lives i'th' *English* Court,
And is received of the most Pious *Edward*,

Six lines, 29–34, as in F_1.

To finish what they have so well begun.
This report
Do's so Exasperate the King, that he
Prepares for some attempt of VVar.
Len. Sent he to *Macduffe?*
Seat. He did, his absolute Command.
Len. Some Angel fly toth' *English* Court, and tell
His Message e're he come; that some quick blessing,
To this afflicted Country, may arrive
Whilst those that merit it, are yet alive. [*Exeunt.*

Thunder, *Enter three Witches meeting* Hecat.

1. *Witch.* How, *Hecat*, you look angerly?
Hecat. Have I not reason *Beldams?*
VVhy did you all Traffick with *Macbeth*
'Bout Riddles and affairs of Death,
And cal'd not me; All you have done
Hath been but for a Weyward Son:
Make some amends now: get you gon,

Three lines, III, v, 18–20, as in F_1.

Dire business will be wrought e're Noon.
For on a corner of the Moon,
A drop my Spectacles have found,
I'le catch it e're it come to ground.
And that distil'd shall yet e're night,
Raise from the Center such a Spright:
As by the strength of his Illusion,
Shall draw *Macbeth* to his Confusion.

Musick and Song.

Heccate, Heccate, Heccate! Oh come away:
Hark, I am call'd, my little Spirit see,
Sits in a foggy Cloud, and stays for me.

Sing within. [*Machine descends.*

Come away *Heccate, Heccate!* Oh come away:
Hec. I come, I come, with all the speed I may,
VVith all the speed I may.
VVhere's *Stadling?*
2. Here.
Hec. VVhere's *Puckle?*
3. Here, and *Hopper* too, and *Helway* too.
1. VVe want but you, we want but you:
Come away make up the Count,

Hec. I will but Noint, and then I mount,
I will but, *&c.*
1. Here comes down one to fetch his due, a Kiss,
A Cull, a sip of blood.
And why thou staist so long, I muse,
Since th' Air's so sweet and good.
2. O art thou come; VVhat News?
All goes fair for our delight.
Either come, or else refuse,
Now I'm furnish'd for the flight
Now I go, and now I flye,
Malking my sweet Spirit and I.
3. O what a dainty pleasure's this,
To sail i'th' Air
VVhile the M*oon* shines fair;
To Sing, to Toy, to Dance and Kiss,
Over VVoods, high Rocks and Mountains;
Over Hills, and misty Fountains:
Over Steeples, Towers, and Turrets:
VVe flye by night 'mongst troops of Spirits.
No Ring of Bells to our Ears sounds,
No howles of VVolves, nor Yelps of Hounds;
No, nor the noise of VVaters breach,
Nor Cannons Throats our Height can reach.
1. Come let's make hast she'll soon be back again:
2. But whilst she moves through the foggy Air,
Let's to the Cave and our dire Charms prepare.

Finis Actus 3.

ACT the *4th.* SCENE the *1st.*

1. *Witch.* Thrice the brinded Cat hath Mew'd,
2. Thrice, and once the Hedge-Pig whin'd,
Shutting his Eyes against the Wind.
3. *Harpier* cries, tis time, tis time.
1. Then round about the *Cauldron* go,
And poyson'd Entrals throw.
This Toad which under Mossy stone,
Has days and nights lain thirty one:
And swelter'd Venom sleeping got,
We'l boyl in the Inchanted Pot.
All. Double double, toyl and trouble:
Fire burn, and *Cauldron* bubble.
2. The Fillet of a Fenny Snake
Of Scuttle Fish the vomit black.

Four lines, IV, i, 16–19, as in F_1.

Born of a Ditch deliver'd Drab,
Shall make the Greuel thick and slab,
Adding thereto a fat *Dutchman's* Chawdron.
For the ingredients of our Cawdron.

All. Double, double, &c.

2. I'le cool it with a Baboones blood,
And so the Charm is firm and good.

Enter Heccate *and the other three Witches.*

Three lines, 42–44, as in F_1.

Like Elves and Fairies in a ring.

Musick and Song.

Hec. Black Spirits, and white,
Red Spirits and gray;
Mingle, mingle, mingle,
You that mingle may.

1. *Witch.* *Tiffin*, *Tiffin*, keep it stiff in,
Fire drake *Puckey*, make it luckey:
Lyer *Robin*, you must bob in.

Chor. A round, a round, about, about,
All ill come running in, all good keep out.

1. Here's the blood of a Bat!

Hec. O put in that, put in that.

2. Here's Lizards brain,

Hec. Put in a grain.

1. Here's Juice of Toad, here's oyl of Adder
That will make the Charm grow madder.

2. Put in all these, 'twill raise the stanch;

Hec. Nay here's three ownces of a red-hair'd Wench.

Chor. *A round*, *a round*, &c.

2. I by the pricking of my Thumbs,
Know something Wicked this way comes,
Open Locks, whoever knocks.

Enter Macbeth.

Macb. How now you Secret, black and mid-night Haggs,
What are you doing?

All. A deed without a name.

Macb. I conjure you by that which you profess.
How e're you come to know it, answer me.
Though you let loose the raging Winds to shake whole Towns,
Though bladed Corn be lodg'd, and Trees blown down.
Though Castles tumble on their Warders heads;
Though Palaces and towring Piramids
Are swallowed up in Earth-quakes. Answer me.

1. Speak.

2. Pronounce.

3. Demand.

4. I'le answer thee.

Macb. What Destinie's appointed for my Fate?

Hec. Thou double *Thane* and King; beware *Macduffe*:
Avoiding him, *Macbeth* is safe enough.

Macb. VVhat e're thou art for thy kind Caution, Thanks.

Hec. Be bold and bloody, and man's hatred scorn,

Thou shalt be harm'd by none of VVoman born'd.
Macb. Then live *Macduffe*; what need I fear thy power:
But none can be too sure, thou shalt not live,

Two lines, 101, 102, as in F_1.

Hec. Be Confident, be Proud, and take no care
VVho wages War, or where Conspirers are,
Macbeth shall like a lucky Monarch Raign,
Till *Birnan* Wood shall come to *Dunsenain*.
Macb. Can Forrests move? the Prophesie is good,
If I shall never fall till the great Wood
Of *Birnan* rise; thou may'st presume *Macbeth*,
To live out Natures Lease, and pay thy breath
To time and mortal Custom. Yet my heart
Longs for more Knowledge: Tell me if your Art
Extends so far: shall *Banquo's* Issue o're
This Kingdom raign?
All. Enquire no more.
Macb. I will not be deny'd Ha! [Cauldron *sinks.*
An eternal Curse fall on you; let me know
Why sinks that *Cauldron*, and what noise is this.
1. *Witch.* Appear. 2. appear, 3. appear.
VVound through his Eyes, his harden'd Heart,
Like Shaddows come, and straight depart.
[*A shaddow of eight Kings, and* Banquo's *Ghost after them pass by.*
Macb. Thy Crown offends my sight. A second too like the first.
A third resembles him: a fourth too like the former:
Ye filthy Hags, will they succeed
Each other still till Dooms-day?
Another yet; a seventh? I'll see no more:
And yet the eighth appears.
Ha! the bloody *Banquo* smiles upon me,
And by his smiling on me, seems to say
That they are all Successors of his race
Hec. Ay, Sir, all this is so: but why
Macbeth, stand'st thou amazedly:
Come Sisters, let us chear his heart,
And shew the pleasures of our Art;

Twenty-one lines, 149–169, as in F_1; except l. 157: Accurs'd to all Eternity. Also l. 158 omitted; also *Seyton* instead of *Lenox;* also l. 164: Infected be the earth in which they sunk.

Macb. Time thou 'Anticipat'st all my Designes;
Our Purposes seldom succeed, unless
Our Deeds go with them.
My Thoughts shall henceforth into Actions rise,
The Witches made me cruel, but not wise. [*Exeunt.*
Enter Macduffe's *Wife, and* Lenox.
Lady Md. I then was frighted with the sad alarm

Of *Banquo's* Death, when I did counsel him
To fly, but now alas! I much repent it,
What had he done to leave the Land? *Macbeth*
Did know him Innocent.

Ten lines, IV, ii, 4–13, as in F_1.

(The most diminutive of Birds) will with
The Ravenous *Owl*, fight stoutly for her young ones.
Len. Your Husband, Madam;
Is Noble, Wise, Judicious, and best knows

Five lines, 22–26, as in F_1.

Each way, and more, I take my way of you:

Two lines, 28, 29, as in F_1.

To what they were before. Heaven protect you.
Lady Mad. Farewell Sir.

Enter a Woman.

Wom. Madam, a Gentleman in haste desires
To speak with you.
Lady Md. A Gentleman, admit him. [Enter *Seyton.*
Seyton. Though I have not the honour to be known
To you, Yet I was well acquainted with
The Lord *Macduff* which brings me here to tell you
There's danger near you, be not found here,
Fly with your little one; Heaven preserve you,
I dare stay no longer. *Exit Seyton.*

Six lines 85–90, as in F_1.

I'le boldly in, and dare this new Alarm:
What need they fear whom Innocense doth arm? [*Exit.*

{ Enter *Malcolm* and *Macduff.* }
{ The Scene *Birnam Wood.* }

Macd. In these close shades of *Birnam Wood* let us
Weep our sad Bosoms empty.
Malcolm. You'l think my Fortunes desperate,
That I dare meet you here upon your summons.
Macd. You should now
Take Arms to serve your Country. Each new day
New Widows mourn, new Orphans cry, and still
Changes of sorrow reach attentive Heaven.
Malc. This Tirant whose foul Name blisters our Tongues,
Was once thought honest. You have lov'd him well.
He has not toucht you yet.
{ *Macd.* I am not treacherous. }
{ *Malc.* But *Macbeth* is, } As in F_1.
And yet *Macduff* may be what I did always think him,
Just, and good.
Macd. I've lost my hopes.
Malc. Perhaps even there where I did find my doubts;
But let not Jealousies be your Dishonours,

But my own safeties.
Macd. Bleed, Bleed, poor Country.
Great Tiranny, lay thy Foundation sure,
Villains are safe when good men are suspected.
I'le say no more. Fare thee well young Prince,
I would not be that Traytor which thou thinkst me
For twice *Macbeths* reward of Treachery.
Malc. Be not offended:

Nine lines, IV, iii, 47–55, as in F_1.

Will suffer under greater Tiranny
Than what it suffers now.
Macd. It cannot be.
Malc. Alas I find my Nature so inclin'd
To vice, that foul *Macbeth* when I shall rule.
Will seem as white as Snow.
Macd. There cannot in all ransackt Hell be found
A Devil equal to *Macbeth.*
Malc. I grant him bloody false, deceiptful malitious,
And participating in some sins too horrid to name;
But there's no bottom, no depths in my ill appetite,
If such a one be fit to govern, speak?
Macd. O *Scotland, Scotland,* when shalt thou see day again?
Since that the truest Issue of thy Throne,
Disclaims his Virtue to avoid the Crown?
Your Royal Father

Sixteen lines, 125–140, as in F_1.

For strangers to my Nature. What I am truly
Is thine, and my poor Countreys to command.
The gracious *Edward* has lent us *Seymour,*
And ten thousand Men. Why are you silent?
Macd. Such welcom and unwelcom things at once
Are Subjects for my Wonder not my Speech,
My grief and Joy contesting in my bosom,
I find that I can scarce my tongue command,
When two Streams meet the Water's at a stand.
Malc. Assistance granted by that pious King
Must be successful, he who by his touch,
Can cure our Bodies of a foul Disease,
Can by just force suddue a Traitors Mind,
Power supernatural is unconfin'd.
Macd. If his Compassion does on Men Diseas'd
Effect such Cures; What Wonders will he do,
When to Compassion he ads Justice too? [*Exeunt.*

Enter *Macbeth* and *Seaton.*

Macb. Seaton, go bid the Army March.
Seat. The posture of Affairs requires your Presence.
Macb. But the Indisposition of my Wife
Detains me here.

Seat. Th'Enemy is upon our borders, *Scotland's* in danger.
Macb. So is my Wife, and I am doubly so.
I am sick in her, and my Kingdom too.
Seaton.
Seaton. Sir.
Macb. The Spur of my Ambition prompts me to go
And make my Kingdom safe, but Love which softens me
To pity her in her distress, curbs my Resolves.
Seat. He's strangely disorder'd.
Macb. Yet why should Love since confin'd, desire
To controul Ambition, for whose spreading hopes
The world's too narrow, It shall not; Great Fires
Put out the Less; *Seaton* go bid my Grooms
Make ready; Ile not delay my going.
Seat. I go.
Macb. Stay *Seaton*, stay, Compassion calls me back.
Seaton. He looks and moves disorderly.
Macb. Ile not go yet. { *Enter a Servant,*
Seat. Well Sir. { *who whispers* Macbeth
Macb. Is the Queen asleep?
Seat. What makes 'em whisper and his countenance change?
Perhaps some new design has had ill success.
Macb. *Seaton*, Go see what posture our Affairs are in.
Seat. I shall, and give you notice Sir. [*Exit* Seat.]
[Enter *Lady Macbeth.*]
Macb. How does my Gentle Love?
Lady Mb. *Duncan* is dead.
Macb. No words of that.
Lady Mb. And yet to Me he Lives.
His fatal Ghost is now my shadow, and pursues me
Where e're I go.
Macb. It cannot be My Dear,
Your Fears have misinform'd your eyes.
Lady Mb. See there; Believe your own.
Why do you follow Me? I did not do it.
Macb. Methinks there's nothing.
Lady Mb. If you have Valour force him hence.
Hold, hold, he's gone. Now you look strangely.
Macb. 'Tis the strange error of your Eyes.
Lady Mb. But the strange error of my Eyes
Proceeds from the strange Action of your Hands.
Distraction does by fits possess my head,
Because a Crown unjustly covers it.
I stand so high that I am giddy grown.
A Mist does cover me, as Clouds the tops
Of Hills. Let us get down apace.
Macb. If by your high ascent you giddy grow,
'Tis when you cast your Eyes on things below.
Lady Mb. You may in Peace resign the ill gain'd Crown.

Why should you labour still to be unjust?
There has been too much Blood already spilt.
Make not the Subjects Victims to your guilt.
Macb. Can you think that a crime, which you did once
Provoke me to commit, had not your breath
Blown my Ambition up into a Flame
Duncan had yet been living.
Lady Mb. You were a Man.
And by the Charter of your Sex you shou'd
Have govern'd me, there was more crime in you
When you obey'd my Councels, then I contracted
By my giving it. Resign your Kingdom now,
And with your Crown put off your guilt.
Macb. Resign the Crown, and with it both our Lives.
I must have better Councellors.
Lady Mb. What, your Witches?
Curse on your Messengers of Hell. Their Breath
Infected first my Breast: See me no more.
As King your Crown sits heavy on your Head,
But heavier on my Heart: I have had too much
Of Kings already. See the Ghost again. [*Ghost appears.*
Macb. Now she relapses.
Lady Mb. Speak to him if thou canst.
Thou look'st on me, and shew'st thy wounded breast.
Shew it the Murderer.
Macb. Within there, Ho. [*Enter Women.*
Lady Mb. Am I ta'ne Prisoner? then the Battle's lost. [*Exit.*
{ *Lady* Macbeth *led out by Women.*
Macb. She does from *Duncuns* death to sickness grieve,
And shall from *Malcoms* death her health receive.
When by a Viper bitten, nothing's good
To cure the venom but a Vipers blood.
{ Enter *Malcom*, *Macduff*; and *Lenox*, Meeting them.

Thirteen lines, IV, iii, 182–194.

A Modern Extasie: there Bells
Are always ringing, and no Man asks for whom;
There good Mens lives expire e're they sicken.

Twenty-nine lines, IV, iii, 199–227, as in F_1; except lines 217, 221, 222, omitted. And l. 226 reads: Where no Mans ear should hear 'em.

Or is't a grief due to some single breast?
Len: All honest Minds must share in't;
But the main part pertains to you.
Macd: If it be mine, keep it not from Me.
Len: Let not your ears condemn my tongue for ever,
When they shall possess them with the heaviest sound
That ever yet they heard.

Macd: At once I guess, yet am afraid to know,
Len: Your Castle is surpriz'd, your Wife and Children.
Savagely Murder'd: to relate the Manner,
Were to increase the Butchery of them,
By adding to their fall the Death of You.
Malc: Merciful Heaven! Noble *Macduff*
Give sorrow words; the grief that does not speak,
Whispers the o're charg'd heart, and bids it break.
Macd: My Children too?
Len: Your Wife, and both your Children,
Macd: And I not with them dead? Both, both my Children
Did you say; my Two?
Len: I have said,
Macd: Be comforted:
Let's make us Cordials of our great Revenues,
To cure this deadly Grief.
Macd: He has no Children, nor can be feel
A fathers Grief: Did you say all my Children?
Oh hellish ravenous Kite! all three at one swoop!
Malc: Dispute it like a Man.
Macd: I shall.

Six lines, 260–265, as in F_1.

Not for their own offences; but for thine.
Malc: Let this give Edges to our Swords; let your tears
Become Oyl to our kindled Rage.
Macd: Oh I could play the Woman with my Eyes,
And brag on't with my tongue; kind Heavens bring this
Dire Friend of *Scotland*, and my self face to face,
And set him within the reach of my keen Sword.
And if he outlives that hour, may Heaven forgive
His sins, and punish Me for his escape.
Malc: Let's hasten to the Army, since *Macbeth*
Is ripe for fall.
Macd. Heaven give our quarrel but as good success
As it hath Justice in't: Kind Powers above
Grant Peace to us, whilst we take his away;
The Night is long that never finds a Day. [*Exeunt.*

ACT. V. Scen. I.

[*Enter* Seaton, *and a* Lady.]

Lady: I have seen her rise from her bed, throw
Her Night-Gown on her, unlock her Closet,
Take forth Paper, fold it, write upon't, read it,
Afterwards Seal it, and again return to Bed.
Yet all this while in a most fast sleep.
Seat: 'Tis strange she should receive the Benefit
Of sleep, and do the Effects of waking.
In this disorder what at any time have
You heard her say?

Four lines, 17–20, as in F_1.

[*Enter* Lady Macbeth.]

See here she comes: observe her, and stand close.

Seat. You see her eyes are open.

Lady. Ay, But her Sense is shut.

Fifteen lines, 28–42, as in F_1; except lines 34, 35, omitted.

Lady Mb. *Macduff* had once a Wife; where is she now?
Will these Hands n'ere be clean? Fy my Lord,
You spoil all with this starting: Yet here's
A smell of blood; not all the perfumes of *Arabia*
Will sweeten this little Hand. Oh, Oh, Oh.

[*Exit.*

Scen. II.

Enter *Donalbain* and *Flean*, met by *Lenox*.

Len. Is not that *Donalbain* and young *Flean*, *Banquo's* Son.

Don. Who is this my worthy Friend?

Len. I by your presence feel my hopes full blown,
Which hitherto have been but in the Bud.
What happy gale has brought you here to see
Your Fathers Death Reveng'd?

Don. Hearing of aid sent by the *English* King,
To check the Tirants Insolence; I am come
From *Ireland*:

Flea. And I from *France*, we are but newly met.

Don. Where's my Brother?

Len. He and the Good *Macduff* are with the Army
Behind the Wood.

Don. What do's the Tyrant now?

Len. He strongly Fortifies in *Dunsinane*;
Some say he is Mad, others who Love him less,
Call it a Valiant Fury; but what e're
The matter is, there is a Civil War
Within his Bosom; and he finds his Crown
Sit loose about him: His Power grows less,
His Fear grows greater still.

Don. Let's haste and meet my Brother,
My Interest is Grafted into his.
And cannot Grow without it.

Len. So may you both Out-grow unlucky Chance,
And may the Tyrant's Fall that Growth Advance.

[*Exeunt.*

Scene III.

Enter *Macbeth*, *Seat.* and *Attendants.*

Macb. Bring me no more Reports: Let 'em flie all
Till *Byrnam* Wood remove to *Dunsinane*
I cannot fear. What's the Boy *Malcome*? What
Are all the *English?* Are they not of Women
Born? And t'all such I am Invincible,

Then flie false *Thanes*,
By your Revolt you have inflam'd my Rage,
And now have Borrowed *English* Blood to quench it.

Enter a Messenger.

Now Friend, what means thy change of Countenance?
Mess. There are Ten Thousand, Sir,
Macb. What, Ghosts?
Mess. No, Armed men.
Macb. But such as shall be Ghosts e're it be Night.
Art thou turn'd Coward too, since I made thee Captain:
Go Blush away thy Paleness, I am sure
Thy Hands are of another Colour; thou hast Hands
Of Blood, but Looks of Milk.
Mess. The *English* Force so please you— } As in F_1.
Macb. Take thy Face hence. }
He has Infected me with Fear
I am sure to die by none of Woman born.
And yet the *English* Drums beat an Alarm,
As fatal to my Life as are the Crokes
Of *Ravens*, when they Flutter about the Windows
Of departing men.
My Hopes are great, and yet me-thinks I fear
My Subjects cry out Curses on my Name,
Which like a North-wind seems to blast my Hopes:
Seat. That Wind is a contagious Vapour exhal'd from Blood.

Enter Second *Messenger*.

What News more?
2. *Mess.* [All's confirm'd my Liege, that was Reported.] As in F_1.
Macb. And my Resolves in spite of Fate shall be as firmly.
Send out more Horse; and Scour the Country round.
How do's my Wife?
Seat. [Not so Sick, my Lord, as She is Troubled
With disturbing Fancies, that keep Her from Her rest.] As in F_1.
Macb. And I, me-thinks, am Sick of her Disease:
Seaton send out; Captain, the *Thanes* flie from thee:
Wou'd she were well, I'de quickly win the Field.
Stay *Seaton*, stay, I'le bear you company,
The *English* cannot long maintain the Fight;
They come not here to Kill, but to be Slain;
Send out our Scouts.
Seat. Sir, I am gone.
Aside] Not to Obey your Orders, but the Call of Justice.
I'le to the *English* Train whose Hopes are built
Upon their Cause, and not on Witches Prophesies. [*Exit.*
Macb. Poor *Thanes*, you vainly hope for Victory:
You'l find *Macbeth* Invincible; or if
He can be O'recome, it must be then
By *Birnam Oaks*, and not by English-men. [*Exit.*

Scen. IV.

Enter *Malcom*, *Donalbain*, *Seymor*, *Macduff*, *Lenox*, *Flean*, *Souldiers.*

Malc. The Sun shall see us Drain the Tyrants Blood
And Dry up *Scotlands* Tears: How much we are
Oblig'd to *England*, which like a kind Neighbour
Lift's us up when we were Fall'n below
Our own Recovery.

Seym. What Wood is this before us?

Malc. The Wood of *Birnam.*

Seym. Let every Souldier hew him down a Bough,
And bear't before him: By that we may
Keep the number of our Force undiscover'd
By the Enemy.

Malc. It shall be done. We Learn no more then that
The Confident Tyrant keeps still in *Dunsinane*,
And will endure a Seige.
He is of late grown Conscious of his Guilt,
Which makes him make that City his Place of Refuge.

Macd. He'l find even there but little Safety;
His very Subjects will against him Rise.
So Travellers Flie to an Aged Barn
For Shelter from the Rain; when the next Shock
Of Wind throws Down that Roof upon their Heads,
From which they hop'd for Succour.

Len. The wretched Kernes which now like Boughs are ty'd,
To forc'd Obedience; will when our Swords
Have Cut those Bonds, start from Obedience.

Malc. May the Event make good our Guess:

Macd. It must, unless our Resolutions fail
They'l kindle, Sir, their just Revenge at ours:
Which double Flame will Singe the Wings of all
The Tyrants hopes; depriv'd of those Supports,
He'l quickly Fall.

Seym. Let's all Retire to our Commands; our Breath
Spent in Discourse does but defer his Death,
And but delays our Vengeance,

Macd. Come let's go.
The swiftest hast is for Revenge too slow.

[*Exeunt.*

Enter *Macbeth*, and *Souldiers.*

Macb. Hang out our Banners proudly o're the Wall,
[The Cry is still, they Come: Our Castles Strength
Will Laugh a Siege to Scorn: Here let them lie] As in F_2.
Till Famine eat them up: Had *Seaton* still
Been ours, and others who now Increase the Number
Of our Enemies, we might have met 'em
Face to face. [*Noise within.*
What Noise is that?

Ser. It seems the Cry of Women.
Macb. I have almost forgot the Taste of Fears,
The time has been that Dangers have been my Familiars.
Wherefore was that Cry?
Ser. Great, Sir, the Queen is Dead.
Macb. She should have Di'd hereafter,
I brought Her here, to see my Victims, not to Die.
To Morrow, to Morrow, and to Morrow,
Creeps in a stealing pace from Day to Day,

Nine lines, V, v, 25–33, as in F_1; except l. 27: To their eternal homes. Out, out that Candle.]

Mess. Let my Eyes speak what they have seen,
For my Tongue cannot.
Macb. Thy Eyes speak Terror, let thy Tongue expound
Their Language, or be for ever Dumb.

Seven lines, 38–44, as in F_1.

Macb. If thou speakst False, I'll send thy Soul
To th'other World to meet with moving Woods,
And walking Forrests;
There to Possess what it but Dreamt of here.
If thy Speech be true, I care not if thou doest
The same for me. I now begin

Three lines, 50–52, as in F_1.

Is on its March this way; Arm, Arm.
Since thus a Wood do's in a March appear,
There is no Flying hence, nor Tarrying here:
Methinks I now grow weary of the Sun,
And wish the Worlds great Glass of Life were run.

[*Exeunt.*

Scene. VI.

Enter *Malcome*, *Seymour*, *Macduff*, *Lenox*, *Flean*, *Seaton*, *Donalbain*, and their Army with Boughs.

Malc: Here we are near enough; throw down
Your Leafie Skreens
[And shew like those you are. You worthy Uncle] As in F_1.
Shall with my Brother and the Noble *Lenox*,
March in the Van, whilst Valiant *Seymour*
And my Self, make up the Gross of the Army,
And follow you with speed.
Sey. Fare well; the Monster has forsook his hold and comes
To offer Battle.
Macd: Let him come on; his Title now
Sits Loose about him, like a Giants Robe
Upon a Dwarfish Thief.

Enter *Macbeth.*

Macb. 'Tis too Ignoble, and too base to Flie;
Who's he that is not of a Woman Born,

For such a one I am to fear, or none.

Enter *Lenox*.

Len. Kind Heaven, I thank thee; have I found thee here;
Oh *Scotland! Scotland!* mayst thou owe thy just
Revenge to this sharp Sword, or this blest Minute.

Macb. Retire fond Man, I wou'd not Kill thee.
Why should *Faulcons* prey on Flies?
It is below *Macbeth* to Fight with Men.

Len. But not to Murder Women.

Macb. Lenox, I pitty thee, thy Arm's too weak.

Len: This Arm has hitherto found good Success
On your Ministers of Blood, who Murder'd
Macduffs Lady, and brave *Banquo*:
Art thou less Mortal then they were? Or more
Exempt from Punishment? Because thou most
Deserv'st it. Have at thy Life.

Macb: Since then thou art in Love with Death, I will
Vouchsafe it thee. [*They fight, Lenox falls.*
Thou art of Woman Born, I'm sure. [*Exit Macb.*

Len: Oh my dear Country, Pardon me that I,
Do in a Cause so great, so quickly Die. [*Dies.*

Enter *Macduff.*

Three lines, V, vii, 23–25, as in F_1.

I cannot Strike
At wretched Slaves, who sell their Lives for Pay;
No, my Revenge shall seek a Nobler Prey.
Through all the Paths of Death, I'le search him out:
Let me but find him, *Fortune.* [*Exit.*

Enter *Malcom*, and *Seymor.*

Sey. This way, Great Sir, the Tyrants People Fight
With Fear as great as is his Guilt.

Malc: See who Lies here; the Noble *Lenox* slain,
What Storm has brought this Blood over our
Rising hopes.

Sey. Restrain your Passion, Sir, let's to our Men,
Those who in Noble Causes fall, deserve
Our Pitty, not our Sorrow.
I le bid some Body bear the Body further hence.
[*Exeunt.*

Enter *Macbeth.*

Macb. Why should I play the *Roman* Fool and Fall,
On my own Sword, while I have living Foes
To Conquer; my Wounds shew better upon them.

Enter *Macduff.*

Four lines, V, viii, 6–9, as in F_1.

Macd. I'le have no Words, thy Villanies are worse
Then ever yet were Punisht with a Curse.

Macb. Thou mayst as well attempt to Wound the Air,

As me; my Destiny's reserv'd for some Immortal Power,
And I must fall by Miracle; I cannot Bleed.
Macd. Have thy black Deeds then turn'd thee to a Devil.
Macb. Thou wouldst but share the Fate of *Lenox*.
Macd. Is *Lenox* slain? and by a Hand that would Damn all it kills,
But that their Cause preserves 'em.
Macb I have a Prophecy secures my Life.
Macd. I have another which tells me I shall have his Blood,
Who first shed mine.
Macb. None of Woman born can spill my Blood.
Macb. Then let the Devils tell thee, *Macduff*
Was from his Mothers Womb untimely Ript.
Macb. Curst be that Tongue that tells me so,
And double Damn'd be they who with a double sence
Make Promises to our Ears, and Break at last
That Promise to our sight: I will not Fight with thee.
Macd. Then yield thy self a Prisoner to be Led about
The World, and Gaz'd on as a Monster, a Monster
More Deform'd then ever Ambition Fram'd,
Or Tyrannie could shape.
Macb. I scorn to Yield. I will in spite of Enchantment
Fight with thee, though *Birnam* Wood be come
To *Dunsinane*:
And thou art of no Woman Born, I'le try,
If by a Man it be thy Fate to Die. { *They Fight. Macbeth falls. They shout within.*
Macd. This for my Royal Master *Duncan*,
This for my dearest Friend my Wife,
This for those Pledges of our Loves, my Children.
Hark I hear a Noise, sure there are more [*Shout within.*
Reserves to Conquer.
I'le as a Trophy bear away his Sword,
To witness my Revenge. [*Exit Macduff.*
Macb. Farewell vain World, and what's most vain in it,
[*Ambition Dies.*

Enter *Malcolm*, *Seymour*, *Donalbain*, *Flean*, *Seaton*, and *Souldiers*.

Malc. I wish *Macduff* were safe Arriv'd, I am
In doubt for him; for *Lenox* I'me in grief.
Seym. Consider *Lenox*, Sir, is nobly Slain:
They who in Noble Causes fall, deserve
Our Pity, not our Sorrow. Look where the Tyrant is.
Seat. The Witches, Sir, with all the Power of Hell,
Could not preserve him from the Hand of Heaven.

Enter *Macduff* with *Macbeths* Sword.

Macd. Long Live *Malcolm*, King of *Scotland*, so you are;
And though I should not Boast, that one
Whom Guilt might easily weigh down, fell
By my hand; yet here I present you with

The Tyrants Sword, to shew that Heaven appointed
Me to take Revenge for you, and all
That Suffered by his Power.
Malc. Macduff, we have more Ancient Records
Then this of your successful Courage.
Macd. Now *Scotland*, thou shalt see bright Day again,
That Cloud's remov'd that did Ecclipse thy Sun,
And Rain down Blood upon thee: As your Arms
Did all contribute to this Victory;
So let your Voices all concur to give
One joyful Acclamation.
Long Live Malcolm, King of Scotland.

Four lines, 78–81, as in F_1.

Saw Honour'd with that Title: And may they still Flourish
On your Families; though like the Laurels
You have Won to Day; they Spring from a Field of Blood.
Drag his Body hence, and let it Hang upon
A Pinnacle in *Dunsinane*, to shew
To future Ages what to those is due,
Who others Right, by Lawless Power pursue.
Macd. So may kind Fortune Crown your Raign with Peace,
As it has Crown'd your Armies with Success;
And may the Peoples Prayers still wait on you,
As all their Curses did *Macbeth* pursue:
His Vice shall make your Virtue shine more Bright,
As a Fair Day succeeds a Stormy Night.

FINIS. Actus V.

MUSIC

W. CHAPPELL (GROVE'S *Dict. of Music*): Three musicians [Locke, Eccles, and Leveridge] have composed music for Sir William D'Avenant's additions to Shakespeare's tragedy of *Macbeth*. . . . Downes (*Roscius Anglicanus*) says: 'The tragedy of *Macbeth*, altered by Sir William D'Avenant, . . . with all the singing and dancing in it, the first composed by Mr Lock. . . .'

Downes is the only contemporary authority who refers to the authorship, but the Hon. Roger North remarks, 'in music Matthew Lock had a robust vein,' a criticism peculiarly applicable to the music in *Macbeth*.

The only reason that can be assigned why modern musicians should have doubted Matthew Lock's authorship is that a manuscript of it exists in the handwriting of Henry Purcell. His autograph seems to have been tolerably well ascertained.

[Chappell, continuing, shows by 'the inexorable logic of dates' that Purcell could not have been the composer of a work which appeared when he was in his fourteenth year. For a fuller statement of Lock's claim to the authorship, see article in Grove's *Dictionary*, above quoted; and for an exposition of Purcell's claim, see article by W. H. CUMMINGS: *Who Wrote the Macbeth Music?*—Concordia, 27 Nov. 1875.—ED. ii.]

ELSON (p. 336): The Germans took up the tragedy [of *Macbeth*] very early, and in 1787 J. F. Reichardt set incidental music to Bürger's translation. The famous Spohr wrote music to the tragedy, all of which is lost with the exception of the overture, and even that is rarely heard at present. Weyse published some excellent incidental music to the play some seventy-five years ago. Some extremely modern music to *Macbeth* was composed by the American Edgar S. Kelley, but it has been seldom heard save at the performances of the play in San Francisco in 1885. Very much orchestral music has been written about *Macbeth*, a half-dozen overtures, among them one by Raff and one by Brüll, and a symphonic poem by Richard Strauss, which is probably the greatest musical outcome of the play. As regards operatic settings, one finds only three, not one of them of importance. Auguste Hix wrote a French version to a libretto by Rouget de l'Isle (composer of the 'Marseillaise'), which was afterward translated into German. The music was by Hippolyte Chélard. . . . It was produced for the first time at the Paris Opéra, June 29, 1827. . . . The trio of Witches and several choruses were remarked, but the opera failed, and was only performed five times. . . . The libretto departs widely from Shakespeare's tragedy. Another setting was made by Taubert and performed in Germany, which also departed from the Shakespearian path.

But the strangest alterations that Shakespeare was obliged to submit to, on his journey to the operatic stage, took place in the version composed by Verdi, in 1847, before he decided to follow Wagner into the domain of earnest librettos. *Macbeth*, with a ballet introduced, with Lady Macbeth singing a drinking-song, with a chorus of murderers, with Macduff singing a liberty song, must have been comical enough for any Shakespearian, but the Italians accepted it cordially, and the 'liberty-song' was received with frenzy, as a protest against Austrian tyranny.—ED. ii.

GROVE (*Dictionary of Music*) gives, in addition to the operatic settings mentioned by Elson, 'The first act of an Opera, *Macbeth*, by von Collin, published in 1809; and sketches by Beethoven for the overture and first chorus therein, given by Nottebohm in *Mus. Wochenblatt*, 1879, No. 10.'—ED. ii.

[The passages from Shakespeare's *Macbeth* for which music has been written, and the composers thereof, will be found in the New Shakspere Society Publications, Series viii, No. 3. ROFFE, *Handbook of Shakespeare Music*, may also be consulted for a detailed account of the same. The musical notation is, however, not given in either of the above-mentioned works.—ED. ii.]

FLETCHER (p. 173): Lock's musical accompaniments are not only the masterpiece of their author, but one of the most vigorous productions of native English musical genius. Let them be performed and enjoyed anywhere and everywhere but in the representation of the greatest tragedy of the world's great dramatist,—*for which representation*, let every auditor well observe, their author, Lock, *did not compose them*. For D'Avenant's abominable travesty were they written, and with that they ought to have been repudiated from the stage.

PLAN OF THE WORK, Etc.

In this Edition the attempt is made to give, in the shape of Textual Notes, on the same page with the Text, all the Various Readings of *Macbeth*, from the Second Folio down to the latest critical Edition of the play; then, as Commentary, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the Appendix will be found criticisms and discussions which, on the score of length, could not be conveniently included in the *Commentary*.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

The Second Folio	[F_2]	1632
The Third Folio	[F_3]	1664
The Fourth Folio	[F_4]	1685
N. Rowe (First Edition)	[Rowe i]	1709
N. Rowe (Second Edition)	[Rowe ii]	1714
A. Pope (First Edition)	[Pope i]	1723
A. Pope (Second Edition)	[Pope ii]	1728
L. Theobald (First Edition)	[Theob. i]	1733
L. Theobald (Second Edition)	[Theob. ii]	1740
Sir T. Hanmer	[Han.]	1744
W. Warburton	[Warb.]	1747
E. Capell	[Cap.]	(?) 1761
Dr Johnson	[Johns.]	1765
Johnson and Steevens	[Var. '73]	1773
Johnson and Steevens	[Var. '78]	1778
Johnson and Steevens	[Var. '85]	1785
J. Rann	[Ran.]	1787
E. Malone	[Mal.]	1790
Geo. Steevens	[Steev.]	1793
Reed's Steevens	[Var. '03]	1803
Reed's Steevens	[Var. '13]	1813
Boswell's Malone	[Var.]	1821
S. W. Singer (First Edition)	[Sing. i]	1826
C. Knight (First Edition)	[Knt i]	(?) 1841
J. P. Collier (First Edition)	[Coll. i]	1842
S. W. Singer (Second Edition)	[Sing. ii]	1856
A. Dyce (First Edition)	[Dyce i]	1857
J. P. Collier (Second Edition)	[Coll. ii]	1858
H. Staunton	[Sta.]	1860
R. G. White (First Edition)	[Wh. i]	1861
Cambridge (First Edition, W. G. Clark and W. A. Wright)	[Cam. i]	1865
J. O. Halliwell (Folio Edition)	[Hal.]	1865
C. Knight (Second Edition)	[Knt ii]	1865

T. KEIGHTLEY	[Ktly]	1865
A. DYCE (Second Edition)	[Dyce ii]	1866
W. A. WRIGHT (*The Clarendon Press Series*) . .	[Cla.]	1869
H. N. HUDSON (Second Edition)	[Huds. ii]	1871
*A. DYCE (Third Edition)	[Dyce iii]	1875
*J. P. COLLIER (Third Edition)	[Coll. iii]	1877
*W. J. ROLFE	[Rlfe]	1877
*H. N. HUDSON (*School Shakespeare*)	[Huds. iii]	1879
*R. G. WHITE (Second Edition)	[Wh. ii]	1883
*K. DEIGHTON	[Dtn]	1889
*CAMBRIDGE (Second Edition, W. A. WRIGHT) . .	[Cam. ii]	1891

W. HARNESS	. . . .	1830
GLOBE (CLARK and WRIGHT)	[Glo.]	1864
N. DELIUS	[Del.]	Elberfeld, 1869
REV. JOHN HUNTER (*Longman's Series*)	. . . .	1870
C. E. MOBERLY (*Rugby Edition*)	. .	London, 1872
F. A. MARSHALL (*Henry Irving Edition*)	. . . .	1888
E. K. CHAMBERS (*Arden Shakespeare*)	. .	Boston, 1896
J. M. MANLY (*Longman's English Classics*)	. .	London, 1896
S. THURBER (*Academy Series*)	. .	Boston, 1896
F. L. PATTEE (*Silver Series*)	. .	" 1897
L. A. SHERMAN	. .	New York, 1899
R. MCWILLIAM (*Swan Edition*)	. .	London, 1899
H. B. SPRAGUE	. . . .	1900
A. W. VERITY (*The Pitt Press Shakespeare*) . .	. . . .	1901
ISRAEL GOLLANCZ (*The Temple Shakespeare*) . .	. . . .	n. d.
The Ariel Shakespeare	. . . .	n. d.

These last sixteen editions I have not collated beyond referring to them in disputed passages, and recording, here and there in the *Commentary*, the views of their editors.

Within the last twenty-five years,—indeed, since the appearance, in 1864, of the *Globe Edition*,—the text of SHAKESPEARE is become so settled that to collate, word for word, the text of editions which have appeared within this term, would be a fruitless task. When, however, within recent years an Editor revises his text in a Second or a Third Edition, the case is different; it then becomes interesting to mark the effect of maturer judgement.

The present TEXT is that of the FIRST FOLIO of 1623. Every word, I might say almost every letter, has been collated with the original.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth Folios*.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

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* Additions to Revised Edition.

Nor is notice taken of the first Editor who adopted the modern spelling, or who substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON; hereafter this symbol will include the *Variorum of 1773*.

When in the *Textual Notes* WARBURTON precedes HANMER, it indicates that HANMER has followed a suggestion of WARBURTON.

FURNESS indicates that a reading other than that in the *First Cambridge* has been followed in the former edition.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The words *et seq.* indicate the agreement of all subsequent editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When *Var.* precedes *Steev.* or *Mal.* it includes the *Variorums* of 1773, 1778, and 1785; when it follows *Steev.* or *Mal.* it includes the *Variorums* of 1803, 1813, and 1821.

An Emendation or Correction given in the *Commentary* is not repeated in the *Textual Notes* unless it has been adopted by an Editor in his Text; nor is *conj.* added in the *Textual Notes* to the name of the proposer of the conjecture unless the conjecture happens to be that of an Editor, in which case its omission would lead to the inference that such was the reading of his text.

COLL. MS refers to COLLIER'S copy of the Second Folio bearing in its margin manuscript annotations.

In citing plays or quoting from them, the Acts, Scenes, and Lines of the *Globe Edition* are followed, unless otherwise noted. Of course, all references to *Macbeth* refer to the present text.

LIST OF BOOKS

To economise space in the foregoing pages, as a general rule merely the name of an author has been given, followed, in parentheses, by the number of volume and page.

In the following LIST, arranged alphabetically, enough of the full titles is set forth to serve the purposes of either identification or reference.

Be it understood that this LIST does not include those books which have been consulted or used in verifying references; were these included the list would be many times longer.

An asterisk (*) marks the books used in the preparation of this revised edition.

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* " *Theatrical Register* . . . . . York, 1788

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* W. ARCHER and R. W. LOWE: *Macbeth on the Stage* (English Illustrated Magazine, December)		1888
W. R. ARROWSMITH: *Shakespeare's Editors and Commentators*	London,	1865
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* T. S. BAYNES: *Shakespeare Studies and other Essays*	"	1896
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